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DOI:

[10.18742/RDM01-76](https://doi.org/10.18742/RDM01-76)

*Document Version*

Publisher's PDF, also known as Version of record

[Link to publication record in King's Research Portal](#)

*Citation for published version (APA):*

Tanner, S. (2016). *An analysis of the Arts and Humanities submitted research outputs to the REF2014 with a focus on academic books: An Academic Book of the Future Report*. King's College London.

<https://doi.org/10.18742/RDM01-76>

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**An analysis of the Arts and Humanities  
submitted research outputs to the  
REF2014 with a focus on  
academic books**



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**ACADEMIC  
BOOK  
OF THE FUTURE**

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## 1 Introduction

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This study analyses the research outputs, and monographs in particular, from the Research Excellence Framework 2014 (REF2014) as part of the AHRC-funded research project titled: The Academic Book of the Future<sup>1</sup>. The REF2014 submission information delivered to HEFCE provides a rich data set that can provide a means of finding out more about the academic books submitted in the last REF cycle (2008-2013). The analysis of the data provides useful indicator data about academic book writing and publishing, and will further augment the analysis already provided by HEFCE. The research focuses upon the Main Panel D for Arts and Humanities. Within this Panel, data can be investigated by Unit of Assessment Subject Area and by Research Output Type. A broad slice can be taken across the whole Panel or Output Type, then each Subject Area can be interrogated in detail, providing information about the publishing trends in these subjects, as well as the REF submission trends.

Alongside this REF2014 data, further bibliographic data was derived for the books submitted through collaboration with The British Library. This allowed for other analyses of the books submitted as it extended the information on those books to include aspects such as language, subject and authorship.

The purpose of this research is to provide a picture of UK academic books in the period 2008-2014 that were considered to have a status worthy of submission to the REF. The data derived suggests trends both inside the REF process and within the wider scholarly community. It can provide evidence to guide future thinking and action with regards to the academic book from perspectives of publishing, REF management, and academic writing.

The method and detailed tables of research results are included in the Appendices.

### 1.1 Acknowledgements

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I am particularly indebted to Michael Jubb with whom the idea for this research approach first came into reality and who has supported the work throughout. Nick Canty provided valuable advice on publishers and helped normalize the data therein.

I am also indebted to Neil Wilson, Head of Collection Metadata at The British Library and his colleagues, Victoria Morris and Andi Ingleby. They supported this research by providing the comparative data to and analysis of the British Library's collections and provided full bibliographic records for the books found.

The advice and guidance of Bob Shoemaker and Paul Readman was much appreciated. I'm grateful for the assistance of Katherine Howells, one of my PhD students in the Department of Digital Humanities. She helped to clean and compile the data for visualization and then we used Tableau 9.3 to generate visualizations for this report. We worked closely together and her contribution has been important to the visualization of this research.

This research owes its inspiration and existence to the whole Academic Book of the Future (ABoF) project team without whom this would not be possible. The support of Samantha Rayner, Marilyn Deegan, Nick Canty, Michael Jubb and Rebecca Lyons is without parallel. The AHRC and The British Library funded the ABoF and thus the underlying research in this

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<sup>1</sup> <https://academicbookfuture.org/>

study. The research was carried out at King's College London (King's) in the Department of Digital Humanities (DDH).

## 1.2 Using and citing this report and its data

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The report and accompanying source data may be found at the following DOI, hosted by King's College London:

- <http://doi.org/doi:10.18742/RDM01-76>

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Tanner, Simon (2016) An analysis of the Arts and Humanities submitted research outputs to the REF2014 with a focus on academic books: An Academic Book of the Future Report, King's College London, November 2016, <http://doi.org/doi:10.18742/RDM01-76>

## 1.3 Method of Investigation

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The complete REF2014 submissions<sup>3</sup> were downloaded from <http://results.ref.ac.uk/>. These are available in MS Excel format. To answer global enquiries across the dataset pivot tables were used to extract data into specific tables and worksheets designed for each research query. Individual Excel files were also created for each Panel D, unit of assessment subject area which excluded all outputs other than types A, B and R (see Section 3).

Within these subject areas the publisher data was isolated and all the unique publisher name instances discovered. These were then cleaned to remove duplication based on minor differences<sup>4</sup> or on abbreviations versus complete names or on variant naming<sup>5</sup>. This is time consuming as there were so many, due to academics using multiple naming approaches (see Section 7.2.1) and also because many names had to be checked for authenticity to ensure they were valid publishers and correctly named. The normalized data provided the basis for

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<sup>2</sup> <https://creativecommons.org/licenses/by/4.0/>

<sup>3</sup> Notes on submissions data from HEFCE at <http://www.ref.ac.uk/results/intro/>

“All submitted information is included, except for personal and contractual data relating to individuals, and information identified by the institutions as confidential (for commercial or other reasons). The content of the published submissions remains unchanged from the submission deadline (29 November 2013)... For each submission, the lists of staff and outputs are published separately, hence outputs are not linked to individual staff members.”

<sup>4</sup> For instance, I B Tauris was preferred over I. B. Tauris or I.B. Taurus etc.

<sup>5</sup> For instance, Oxford University Press preferred over the many variants such as OUP, Oxford UP, OU Press, Ox Univ Press, University of Oxford Press, etc.

another set of pivot tables to answer research questions. This data is a precise reflection of the submissions and as such provides exact numeric values for the study.

The REF2014 data only provides for each work: title, publisher, date and ISBN. It lacks the authors and also many records are poorly formed from the bibliographic perspective. A fuller well-formed bibliographic record (MARC or similar) may be gained by matching the ISBNs provided against an extensive union catalogue. Approximately 98% of books submitted had an associated ISBN attached in the REF data (variation in subject areas 0.5%-3% missing). Those without were usually as the work was a journal special issue (ISSN instead); digital resource or just had no ISBN or the wrong ISBN recorded in error.

This study was supported by The British Library in the collation of a data set gained by matching REF2014 book ISBNs against all its cataloguing databases. Working with Neil Wilson (Head of Collection Metadata) and his team a specification was established that gained a complete bibliographic record for each matching ISBN in the REF2014 data delivered to them and extracted from the British Library dataset. The British Library also provided a comparison of the BL holdings with the supplied REF2014 data for books. The match of ISBN to catalogues was on average 87% (range 81-92%) and the comparison with holdings was on average 81% (range 76-86%). Due to these partial matches the outputs gained from the British Library are represented as percentages in the study (see language and subject for instance in Sections 6.4 and 6.5) as they are very strong indicators of trends but not a precise match back to the submitted works.

The data collated in Excel spreadsheets was further quality assured with randomized checks back against the full raw dataset from HEFCE. This allowed for any anomalies in the data, mistakes in normalizing/cleaning data or mistakes in establishing pivot tables to be recognized and remedied. This report was peer reviewed by the Academic Book of the Future team and by 2 Vice Deans of Research.

The visualizations and graphics in this study were constructed either within Excel (e.g. for tabular heatmaps) or in Tableau 9.3<sup>6</sup>. Both allowed for an accurate representation of the datasets created in response to the research questions.

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<sup>6</sup> <http://www.tableau.com/>

## 2 Executive Summary

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This study, by presenting a focused view on books in the Research Excellence Framework 2014, has delivered empirical evidence that may be used to support or contest previously held experiential perspectives. By covering the whole REF2014 and focusing in on Panel D for Arts and Humanities there is a depth of data not previously investigated for this purpose. The results of this study will be of use to: policy makers; academics; publishers, editors and publishing organizations; university decision makers and libraries.

### 2.1 Some key findings in the study

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The importance of books is clear for the Arts and Humanities. Authored books account for a range from 9% to 25% of submissions with an overall average in Panel D of 16.6% of submissions. If edited books and scholarly editions are added then the average submission rises to 21.9% of the total. There were 11,861 named submitters to Panel D and 8,513 books.

The importance of books is a stark point of difference with the other REF subject areas:

- Panel A submitted less than 50 books in total, plus 55 books chapters, with 99.5% of submissions as journal articles.
- Panel B submitted 94.4% journal articles with 210 book chapters (~0.4%) and some 120 books.
- Panel C is the most like Panel D, but even here books only account for 8% of the total submissions with another 7.9% of submissions being book chapters. 81.5% of submissions were as journal articles.
- Panel D submitted 39.4% journal articles, which remains the biggest single output type. Authored books accounted for 16.6%, edited books 4.4% and scholarly editions 0.9%.
- In Panel D the variety of outputs (greater than 1% of total) includes: Exhibition (3.2%); Artefact (1.9%); Composition (1.8%); Performance (1.3%); Digital or visual media (1.3%); Other form of assessable output (1.3%); and Conference contribution (1%).

Publishing data in summary:

- 8,513 books were submitted to the 2014 REF across the Arts and Humanities (Panel D)
- 1,180 unique publishers were identified for those books submitted
- Only 39 publishers had 20 or more books submitted (5,232 books or 61.4% of total)
- 46% of books were submitted from the top 10 most submitted publishers (3,926 books)
- A large proportion of books submitted where there is only 1 publisher involved. The overall average proportion across all subject areas in Panel D for publishers with a single book submitted is 60%.
- The mean average advertised retail price for the academic books submitted was £52.82 (range: £6.99 to £779). The median average was £49.41.
- The average number of authors per book is 1.36 overall.



University data in summary:

- In the final year before the census date for the REF2014 an average of over 27% of books were published. This effect is not confined just to books; with the average across all research output types being ~25% in the final year and increasing year on year from ~10% in the first year.
- ~24% of books were proposed for double-weighting (range: 8.8%-48%).
- 28 institutions delivered more than 100 books to the REF2014, Panel D for arts and humanities. The top 5 institutions in terms of submission volume were University of Oxford; University of Cambridge; King's College London; University of Edinburgh; and University of Nottingham.
- The top 28 institutions listed here by volume of books submitted correlate strongly (>95%) with the top 20 ranked arts and humanities universities in the 2014 university rankings for the Times Higher Education World University Ranking or the QS World University Rankings.
- The data on publishers shows that >98% of academic books submitted to the REF2014 were published in the UK, USA and the rest of Europe.
- The primary language for the academic books submitted was English at ~95.5%.
- The subject scope, language range and country coverage found in the REF2014 dataset indicates underlying cross-disciplinary and interdisciplinary research strength across the UK.
- This study adds further evidence to the sense that bibliometrics remain a very unhelpful means of analyzing books for research excellence.

### 3 Caveats on REF2014 as a Source of Data

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The 2014 Research Excellence Framework (REF) is a peer assessment of the quality of UK universities' research in all disciplines. The REF was undertaken by the four UK higher education funding bodies, who use the results to distribute research funding to universities on the basis of quality, from 2015-16 onwards. 154 UK institutions made submissions in 36 subject-based units of assessment (UOAs).

The Research Excellence Framework 2014 (REF2014) process does not include all possible research outputs nor all scholarly writing and research from within the UK scholarly community. The REF2014 only looks at the United Kingdom and thus excludes research outputs from the wider world. It only assesses scholars attached to a publicly funded institution and even then not all research active academics were selected for submission. Universities have been accused of “gaming” the REF system in the 2016 Stern Review<sup>7</sup>. This includes recruitment of key researchers close to the REF census date and only selecting academics for submission who will deliver research as close to the 4\* “world-leading” standard as possible. Moreover, not all outputs are included as there is a maximum of 4 outputs possible to submit and universities will obviously seek to promote those most likely to achieve a 4\* ranking.

The main caveat is therefore that the REF2014 is only a partial view of the academic research outputs. However, the REF2014 is nonetheless a strong indicator of the nature of scholarly publishing in the UK. The desire to submit the strongest research possible, with 72% of outputs submitted considered to be “world-leading” or “internationally excellent”<sup>8</sup>, suggests that it is unlikely that a research active academic would not submit their highest quality published work to the REF. Books in the Arts and Humanities are particularly valued and in the REF attract “double weighting” (where a book can act as 2 outputs) and thus again it is safe to assume that most academic books available would be submitted. Double weighting is addressed in Section 6.3.

Other caveats exist, relating to the definitions of the 4 Panels and the Subject Areas. The boundaries between Subject Areas are artificially set and the Panel itself could be considered to have left out subjects that may fit into the Arts and Humanities. For instance, even though not submitting to Panel D the Academic Book of the Future has welcomed many interventions and consultations from archaeologists. This report explores the subjects of books submitted and will demonstrate the strong multi-disciplinary scope and coverage of academic books in Section 6.5. The boundaries between different types of research output are also blurred and this will be further explored in this report in Section 4 and 6.

An academic book, for the purposes of this research into REF2014, is defined as anything submitted in the 3 research output types A, B and R. These are:

- A = Authored book
- B = Edited book
- R = Scholarly edition

These fulfil the criteria of obviously being books and of being a whole/complete research output rather than a partial output (such as book chapters). There are other research outputs

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<sup>7</sup> Nicholas Stern (2016) Research Excellence Framework (REF) review: Building on success and learning from experience, Department for Business, Energy & Industrial Strategy, 28 July 2016. Available at: <https://www.gov.uk/government/publications/research-excellence-framework-review>

<sup>8</sup> REF 2014: The results <http://www.ref.ac.uk/pubs/201401/>

which could fulfil the concept of a book (Exhibition catalogues, compositions, etc.) but these have been investigated separately rather than in aggregation here. The REF definitions of output type<sup>9</sup> focus upon the data requirements for the process and thus just expect people to apply common sense definitions for themselves. This does throw up some anomalies but as the REF was designed such that the influence of different output types was insignificant the data overall is still of great use in showing trends.

The REF<sub>2014</sub> for all its faults provides an excellent, ready-made data set that would be extremely hard and expensive to replicate. The data is of value as an indicator of wider practice in scholarly publishing. The term 'indicator' is used very deliberately to mean a piece of information that provides useful evidence, possibly characterized as the 'canary in the mine' pointing to areas worthy of further investigation. This research shows trends, measures of tendency or provides points of evidence for further debate by the scholarly community and to inform those with a policy remit.

### 3.1 Comparison with REF<sub>2008</sub>

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Comparisons with the REF<sub>2008</sub> outputs are difficult because of the realigned Units of Assessment in 2014 and thus the distribution is not the same across the subjects. Overall the number of outputs submitted in 2014 was 191,131 down from 211,694 in 2008. The number of books was similarly down with all book types across all subjects at 12,869 in 2014 compared to 17,713. Taken as a proportion of the whole this is a drop of 1.6% in the books submitted<sup>10</sup>. However, this metric represents a collapse in books submitted outside of Arts and Humanities. In the Arts and Humanities the proportions of books submitted in subjects such as Classics, Art and Design, Communications, Culture and Media Studies grew proportionally by between 6-13%. Some subjects such as Philosophy and History saw an overall reduction as more journal articles were instead submitted. A major reduction was seen in the sciences and social sciences with reductions of over 25% in books submitted quite normal when comparing 2014 to 2008.

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<sup>9</sup> <http://www.ref.ac.uk/about/guidance/submittingresearchoutputs/>

<sup>10</sup> REF<sub>2008</sub> = 8.36% all book types versus REF<sub>2014</sub> = 6.73% all book types as a proportion of all outputs submitted.

### 3.2 REF2014 Subject Areas in Panel D and Output Types

The following research output types are registered in REF2014:

Output Code	Output Type
A	Authored book
B	Edited book
C	Chapter in book
D	Journal article
E	Conference contribution
F	Patent/published patent application
G	Software
H	Website content
I	Performance
J	Composition
K	Design
L	Artefact
M	Exhibition
N	Research report for external body
P	Devices and products
Q	Digital or visual media
R	Scholarly edition
S	Research datasets and databases
T	Other form of assessable output
U	Working paper

The following subject areas (or Units of Assessment) are registered for Panel D in REF2014:

- 27 Area Studies
- 28 Modern Languages and Linguistics
- 29 English Language and Literature
- 30 History
- 31 Classics
- 32 Philosophy
- 33 Theology and Religious Studies
- 34 Art and Design: History, Practice and Theory
- 35 Music, Drama, Dance and Performing Arts
- 36 Communication, Cultural and Media Studies,  
Library and Information Management

#### 4 Overview Analysis of the Arts and Humanities REF2014 Research Outputs

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Figure 1 shows an initial investigation of the proportions of research output type represented by the various Unit of Assessment Subject Areas. This allows a comparison across the submissions for the entire REF2014 and shows the not unexpected concentration on journal articles in most Panels with the strongest concentration in STEM subjects. Considering the distribution of book outputs shows that these are most frequently submitted in Panel C and D.

It is clear that the Arts and Humanities uses a wider range of research output formats than any other Panel. The heatmap aspect of Figure 1 shows how the distribution is denser in the Arts and Humanities. Most notable is that of the 761 digital outputs submitted to the REF2014 in total, 674 (or 88%) were from the Arts and Humanities Panel D. This appears to suggest that academics were more insistent that their work in digital media is central to their research output and scholarly experience.

Figure 2 shows an investigation of the proportions of Arts and Humanities (Panel D) research output type represented by the various Unit of Assessment Subject Areas. Appendix A provides complete detailed tables of all totals and proportions for Panel D.

As can be seen from Figure 2 there are strong similarities in the proportions of books, book chapters and journal submissions made across subject areas. Some subject areas are particularly dominated by journal articles and book chapters together (Philosophy 86% and Area Studies 80.6%). Other subject areas have relatively low combined journal and book chapter submissions as they are more focused upon other research output types. Art and Design (44.1%) and Music, Drama, Dance & Performing Arts (50.3%) show very large shifts in output types to include a broader range of research outputs for these subjects, including for example: Exhibitions, Compositions, Artefacts, Performance and Digital or Visual Media.

Figure 3, which strips out all book, book chapter and journal research outputs (A, B, C, D & R) visualizes this more nuanced landscape for these kinds of subject areas and wider ranging research outputs.

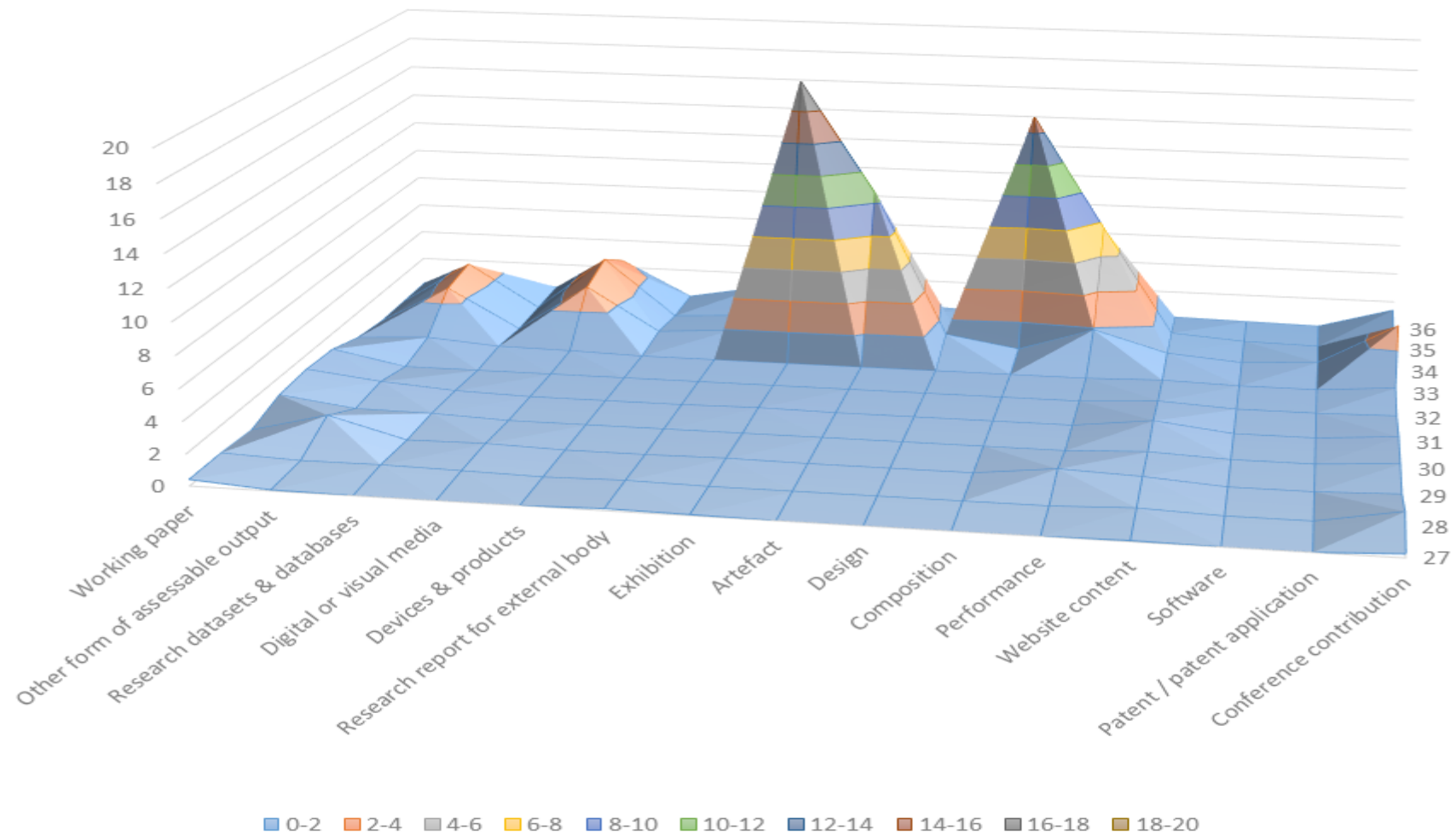
Figure 1: Research Output Types by Panels and Units of Assessment in REF2014

Research Output Types	Panel A						Panel B									Panel C												Panel D											
	UoA 1	UoA 2	UoA 3	UoA 4	UoA 5	UoA 6	UoA 7	UoA 8	UoA 9	UoA 10	UoA 11	UoA 12	UoA 13	UoA 14	UoA 15	UoA 16	UoA 17	UoA 18	UoA 19	UoA 20	UoA 21	UoA 22	UoA 23	UoA 24	UoA 25	UoA 26	UoA 27	UoA 28	UoA 29	UoA 30	UoA 31	UoA 32	UoA 33	UoA 34	UoA 35	UoA 36			
Authored book		5	12	10	11	1	14		1	46	32	2		3	7	229	380	12	160	745	775	440	350	215	405	39	262	760	1678	1320	284	243	391	590	461	488			
Edited book			6	1			4		2		3					38	121		6	25	63	34	36	83	22	1	53	238	397	290	125	25	63	230	170	97			
Chapter in book			25	16	6	8	22	1	1	36	112	9	3	9	17	266	459	28	179	1219	415	435	230	316	548	33	414	1397	2026	1815	517	525	492	1133	873	811			
Journal article	13382	4861	10249	9086	8582	3884	5200	4688	6376	6731	5551	4101	3982	1348	8539	2934	4969	2388	11668	3454	3082	3703	2002	1355	4322	2668	975	2380	2472	2832	401	1344	579	1657	1264	1845			
Conference contribution	7	4	14	4	4	7	4	2	18	17	1898	24	28	16	90	77	23	2	52	1	1	5	1	1	64	6	4	44	11	20	5	2	6	198	41	49			
Patent/patent application	10		15		3		3	3	6		12	2	10		18	2																		22	2				
Software					1			4		1	8		2	1		1	3		1						3				1					5	4	3			
Website content			4							6	3					8	11			4					1	1	1	9	25	14	8	6	2	31	19	6			
Performance											2					1												2	38					119	324	3			
Composition											1																		3					18	638	6			
Design																114																		68	3				
Artefact											3				1	17																		675	21	9			
Exhibition											12					16	1					2		4			1	1	4	1	1			1131	48	23			
Research report	1	11	36	1		8	2		4		9	4		7	5	58	29	1	31	47	16	153	8	8	143	9	2	4	2	3				38	11	33			
Devices and products			1									1			1																			19	1	2			
Digital or visual media											1					2								2					5	10	2			2	204	165	88		
Scholarly edition					1											1	3			1	1			3			4	57	139	47	21	5	6	6	58	5			
Datasets and databases											1						2	1					3	2	6				9	6	13	2	1	3	3	6	10		
Other form of assessable				1		11					21	1				13	9		2	3	2	5		10	1		1	8	98	16	7	1	9	170	132	33			
Working paper			3						38	135	3				1	4	7	168	103	24	10	6		14	4		7	18	13	58	15	21	5	4	5	6			

Figure 2: Proportions (%) of Research Output Type in REF2014 Panel D by Unit of Assessment

Output Type	27 Area Studies	28 Modern Languages and Linguistics	29 English Language and Literature	30 History	31 Classics	32 Philosophy	33 Theology and Religious Studies	34 Art and Design: History, Practice and Theory	35 Music, Drama, Dance and Performing Arts	36 Communication, Cultural and Media Studies, Library and Information Management	Output Code
Authored book	15.2	15.4	24.2	20.5	20.5	11.2	25.1	9.3	10.9	13.9	A
Edited book	3.1	4.8	5.7	4.5	9.0	1.2	4.0	3.6	4.0	2.8	B
Chapter in book	24.0	28.3	29.3	28.2	37.3	24.2	31.6	17.9	20.6	23.1	C
Journal article	56.6	48.3	35.7	44.0	28.9	61.8	37.2	26.2	29.8	52.5	D
Conference contribution	0.2	0.9	0.2	0.3	0.4	0.1	0.4	3.1	1.0	1.4	E
Patent / patent application								0.3			F
Software								0.1	0.1	0.1	G
Website content	0.1	0.2	0.4	0.2	0.6	0.3	0.1	0.5	0.4	0.2	H
Performance			0.5					1.9	7.6	0.1	I
Composition								0.3	15.0	0.2	J
Design								1.1	0.1		K
Artefact								10.7	0.5	0.3	L
Exhibition	0.1		0.1		0.1			17.9	1.1	0.7	M
Research report for external body	0.1	0.1						0.6	0.3	0.9	N
Devices & products								0.3		0.1	P
Digital or visual media		0.1	0.1				0.1	3.2	3.9	2.5	Q
Scholarly edition	0.2	1.2	2.0	0.7	1.5	0.2	0.4	0.1	1.4	0.1	R
Research datasets & databases		0.2	0.1	0.2	0.1		0.2		0.1	0.3	S
Other form of assessable output	0.1	0.2	1.4	0.2	0.5		0.6	2.7	3.1	0.9	T
Working paper	0.4	0.4	0.2	0.9	1.1	1.0	0.3	0.1	0.1	0.2	U

Figure 3: Proportions (%) of Research Output Type in REF2014 Panel D by Unit of Assessment with Output Types A B C D & R Removed





It would be useful to look at the number of people submitted to the REF and the number of books submitted to assess direct correlations. However, as the REF focusses upon Units of Assessment there is no reliable statistics available from the HEFCE source data that identifies an individual against outputs. There were 11,861 named submitters to Panel D and 8,513 books (types A, B and R) which means (even assuming one book per academic) that it's impossible for more than 71% of academics to have offered a book for submission. With an average of 1.36 authors per work (see Section 5.2) then this proportion is more likely to be nearer 52%. However, as none of these figures can be correlated directly with each other they remain conjecture<sup>11</sup>. Universities can do this correlation internally with the individualized data they have and this may prove to be the best option for correlating the internal picture of a subject area in a given institution. The importance of books is clear for the Arts and Humanities. Authored books account for a range from 9% to 25% of submissions with an overall average in Panel D of 16.6% of submissions. If edited books and scholarly editions are added then the average submission rises to 21.9% of the total.

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<sup>11</sup> The author requested, in confidence, direct author correlated data from HEFCE. HEFCE do not store this data at any part of their REF process and as such it was not possible to include this analysis. The data provided from the British Library correlation with ISBN numbers (see Section 6.1) is the closest available outside of host universities internal data.

## 5 Publishing Information contained in the REF2014

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The Academic Book of the Future (and studies such as Crossick<sup>12</sup> and OAPEN-UK<sup>13</sup>) have found there are very strong driving factors for Arts and Humanities academics to continue to publish books, which are seen as a gold standard in publication, given that promotion often rests on their significance. Publishers are equally eager to publish academic books and there is no reduction in the volume of academic books published in the UK in recent years, rather an increase.

It is thus expected that there will be little reduction in the number of academic books published in future years. There is also likely to be an increase in submissions in non-book formats, such as digital, as the REF2014 demonstrated the relative level playing field for assessment of non-book, non-journal type formats. Also the push towards open access for monographs will likely drive more digital only publication, especially in university presses for production cost reasons. There is also a motivation in the increased prominence of impact measures in the REF to continue to consider variant formats of submission such as digital or visual media, research datasets, exhibitions and performances.

### 5.1 Scholarly publishing represented in the data from the REF Subject Panels

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Part of the assessment of the REF2014 data has been considering the number, types and ranges of publishers for books submitted. This research is constrained to Authored Books, Edited Books and Scholarly Editions and excludes Book Chapters (as they are not easily comparable in this research context).

It is immediately apparent that for most subjects there are many more publishers than might have been expected. For any given subject there is some 100-300+ publishers listed for each subject. See Figures 4-7 and Table 1 for more precise data on this. Appendix B lists all publishers found.

It is possible here to take both a broad overview, and also to examine in more depth specific subjects. It should be noted that extracting this data is time consuming and relatively complex due to the variations in the data provided by academics to REF2014. There are book submission data with no ISBN, books with publishers so obscure they did not appear in search engines and there is often variant use of publisher names (Oxford University Press for instance was expressed in over a dozen different ways).

In summary:

- 8,513 books were submitted to the 2014 REF across the Arts and Humanities (Panel D)
- 1,180 unique publishers were identified for those books submitted<sup>14</sup>
- Only 39 publishers had 20 or more books submitted (5,232 books or 61.4% of total)
- 46% of books were submitted from the top 10 most submitted publishers (3,926 books)

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<sup>12</sup> Geoffrey Crossick (2015) Monographs and open access: a report to HEFCE. Monographs and Open Access report to HEFCE, January 2015.

Available at: <http://www.hefce.ac.uk/pubs/rereports/Year/2015/monographs/>

<sup>13</sup> <http://oapen-uk.jiscebooks.org>

<sup>14</sup> Unique here means that the publisher name is not repeated. The publishers listed are as existed in 2014, there have been mergers, consolidations and closures since 2015. Imprints are treated as separate publisher names.

Figure 4: The most submitted publishers in REF2014, Panel D (capped at 20 books or more submitted)

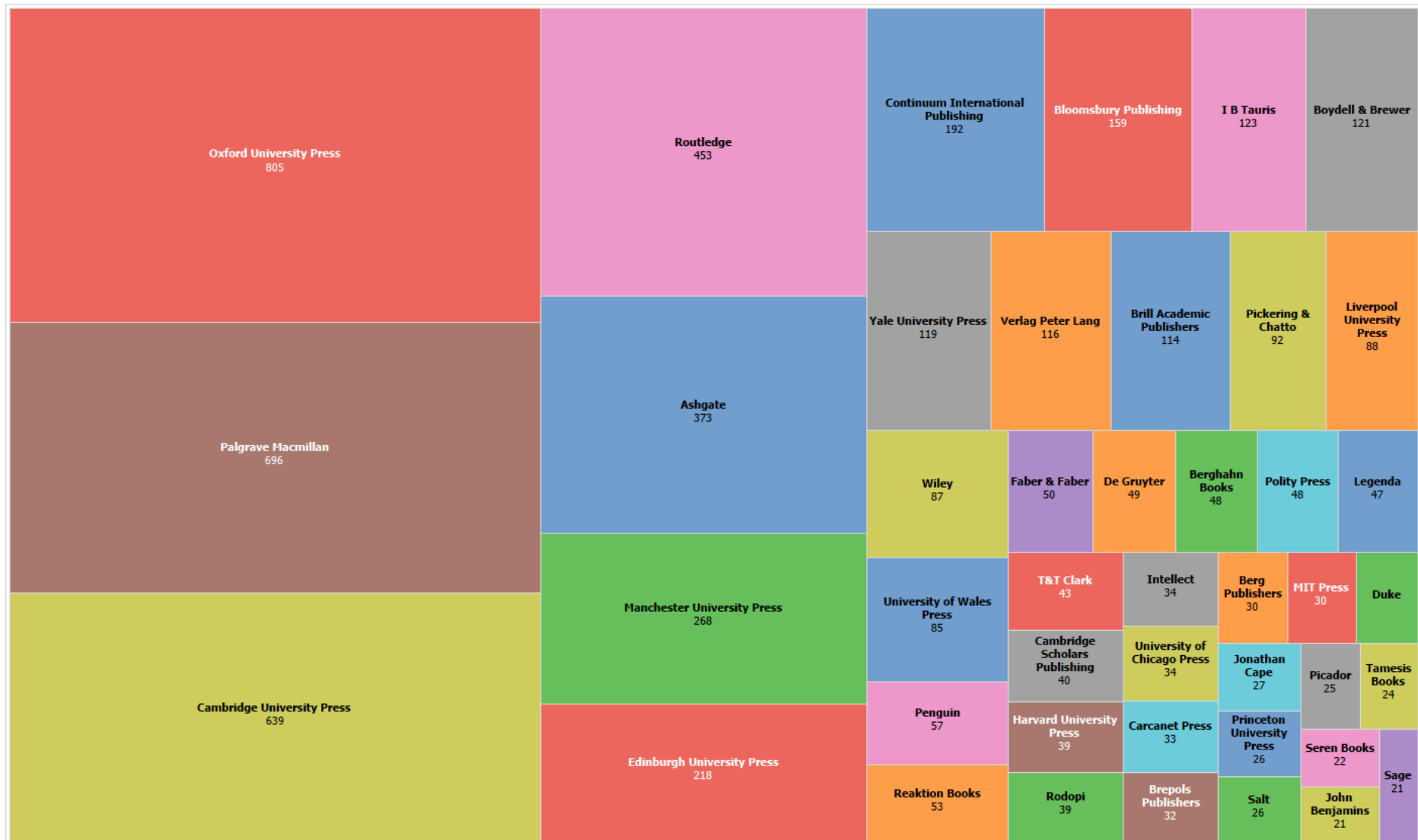
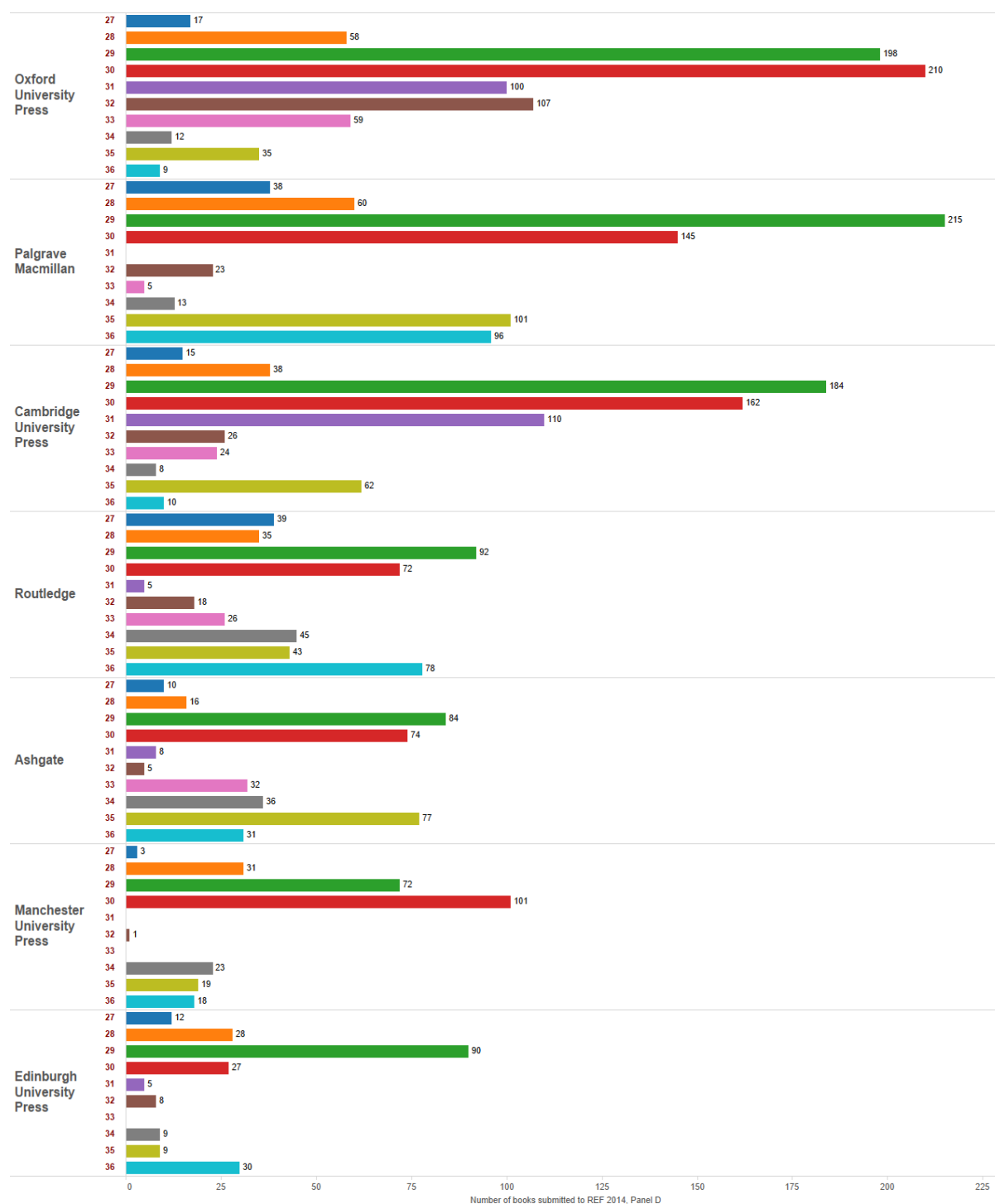
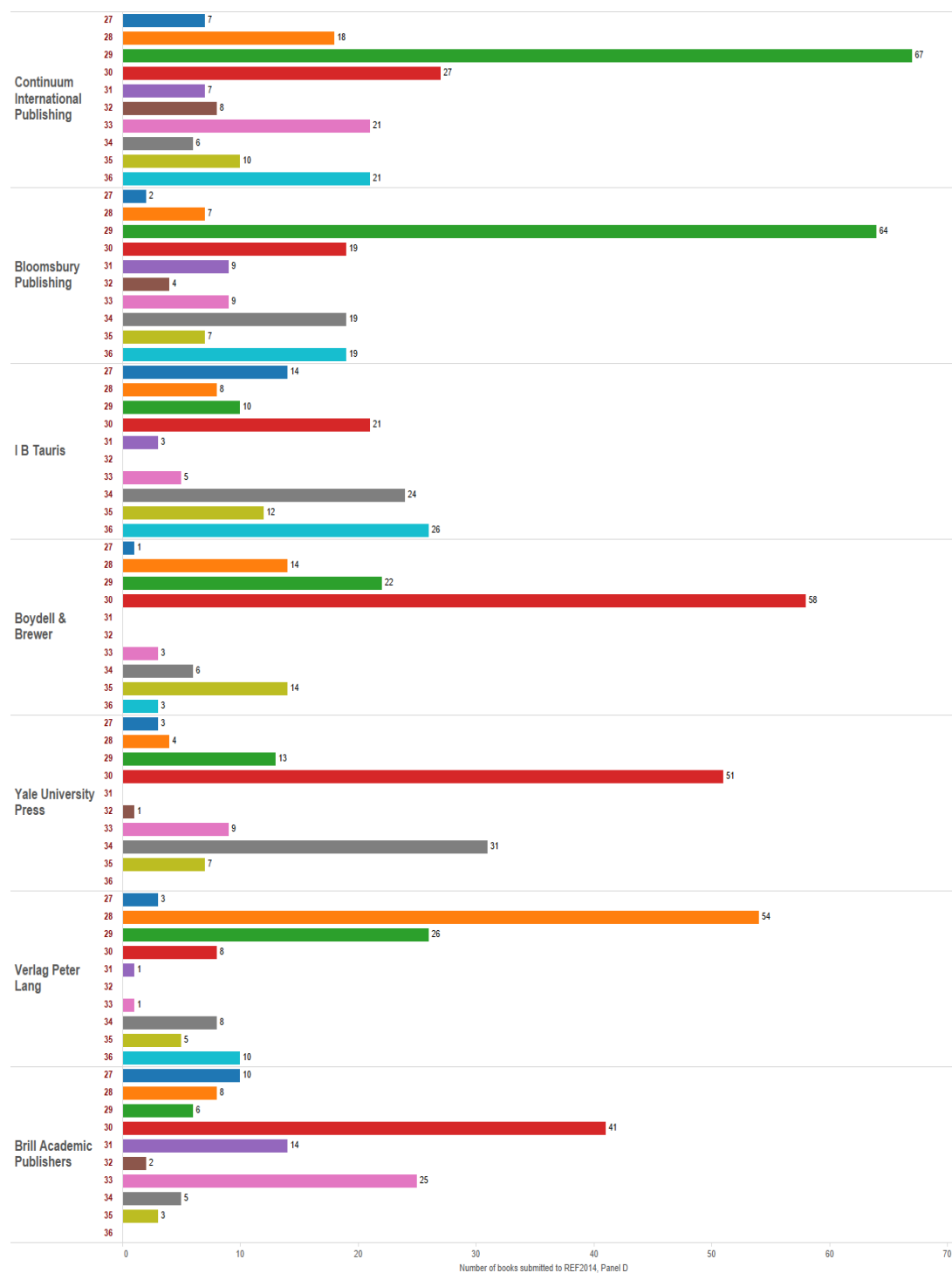


Figure 5: Books distributed by subject for publishers with 200 or more books submitted in REF2014, Panel D



Note: The numbers 27-36 by each publisher name relate to the Subject Areas (see Section 3.2)

Figure 6: Books distributed by subject for publishers with 100-199 books submitted in REF2014, Panel D



Note: The numbers 27-36 by each publisher name relate to the Subject Areas (see Section 3.2)

Table 1: Subject Panel distribution for the number of publishers with books submitted in REF 2014, Panel D

REF Subject Panel	Number of books published	Number of publishers	Publishers with 5 books or more	Publishers with only 1 book
27 Area Studies	319	124	10	88
28 Modern Languages and Linguistics	1054	297	36	194
29 English Language and Literature	2209	359	61	207
30 History	1636	272	42	157
31 Classics	429	102	14	67
32 Philosophy	273	45	10	22
33 Theology and Religious Studies	460	101	21	58
34 Art and Design: History, Practice and Theory	824	308	37	195
35 Music, Drama, Dance and Performing Arts	677	151	26	91
36 Communication, Cultural and Media Studies, Library and Information Management	590	114	25	64

Table 1 shows the extremes in academic publishing as illustrated by submissions to the REF2014. The proportions of publishers with only 1 book submitted is very high. Although 46% of books were submitted from only 10 publishers (see Figure 4) there is a large proportion of books submitted where there is only 1 publisher involved. The range shown in Table 1 shows that the proportion of publishers with one book submitted is as high as 71% for Area Studies, with a low of 49% for Philosophy. The overall average proportion across all subject areas in Panel D for publishers with a single book submitted is 60%.

Figure 7: Volume of books submitted by publishers distributed by Subject Panel for REF2014, Panel D

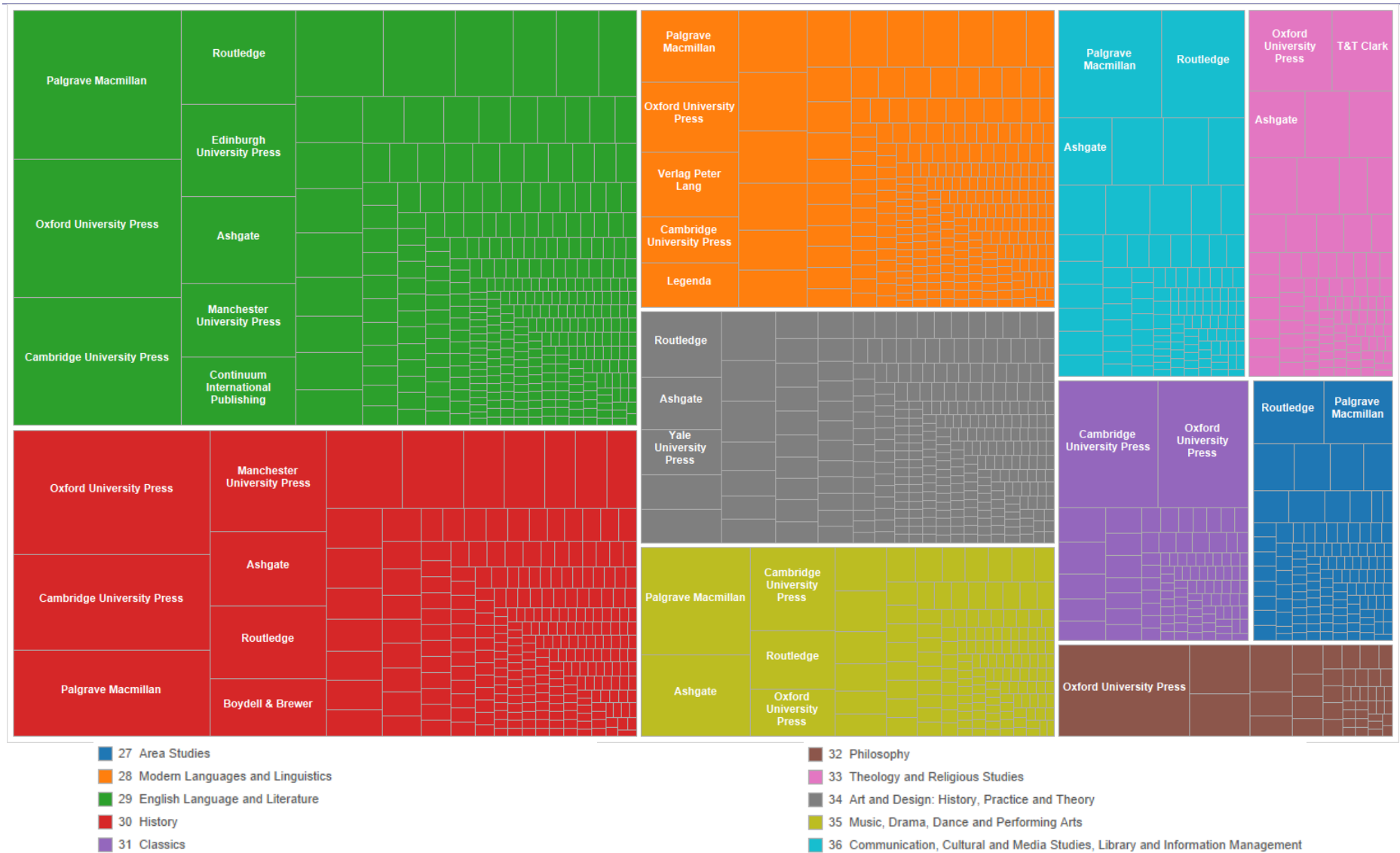


Figure 7 demonstrates there is a clear set of publishers that have had a high proportion of their books submitted. But as soon as attention moves beyond these top performers then there is a very wide and deep range of publishers and imprints that support the disparate needs of the scholarly community.

Appendix B provides a full list of all the 1,180 uniquely named book publishers listed in the REF2014 Panel D submissions. The long list of publishers suggests that many of the works published may be relatively obscure in terms of scholarly retailing. This is borne out by closer inspection of works from publishers with only one book submitted in a subject. These books, whilst relating important research outputs, appear to have been published with smaller publishing houses for academic reasons spanning: regional, political, linguistic, research partner, economic, digital, OA and ideological considerations.

As far as can be ascertained from the available data, attempting to assess books through a purely quantitative method would be nigh on impossible to do fairly or equitably. It appears that only a qualitative method, based on a form of peer review of the actual book materially submitted, would provide a full sense of the quality of a book as a research output.

These results demonstrate that Arts and Humanities research is supported by a very wide diversity of possible publishing approaches and partners, especially for books.

## 5.2 Other publishing data

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Other data of interest could also be extracted. The records in the REF2014 were shared with The British Library and they were able to discover the complete bibliographic record for a high proportion of the books submitted<sup>15</sup>. This has allowed the following rough calculations<sup>16</sup>:

- The average number of pages in the academic books submitted was 275 pages. The longest submitted book found was 982 pages in length.
- The mean average advertised retail price for the academic books submitted was £52.82 (range: £6.99 to £779). The median average was £49.41.
- The average number of authors per book is 1.36 overall<sup>17</sup>.
- 71% of books were published in the UK; ~16% in the USA; ~3% in the Netherlands; followed by Germany (2.6%), France (1.2%), Ireland (1.1%) and a further 40 countries (all below 1%).
- ~57% of books including some form of illustration including plates. Roughly 16% of these are recorded as using colour.
- ~18% of books included some form of map.
- 27 scores were recorded as books rather than as compositions
- 6 online or digital resources were returned as books rather than as digital outputs

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<sup>15</sup> On average, 87% of REF2014 books had a bibliographic record discovered by The British Library.

<sup>16</sup> All calculations due to the partial data set should be considered as having a 5% margin of error (+/-) and thus express trends, not definitive results.

<sup>17</sup> Average number of authors per book breakdown:

Authored books = 1.20 Edited books = 1.92 Scholarly editions = 1.63



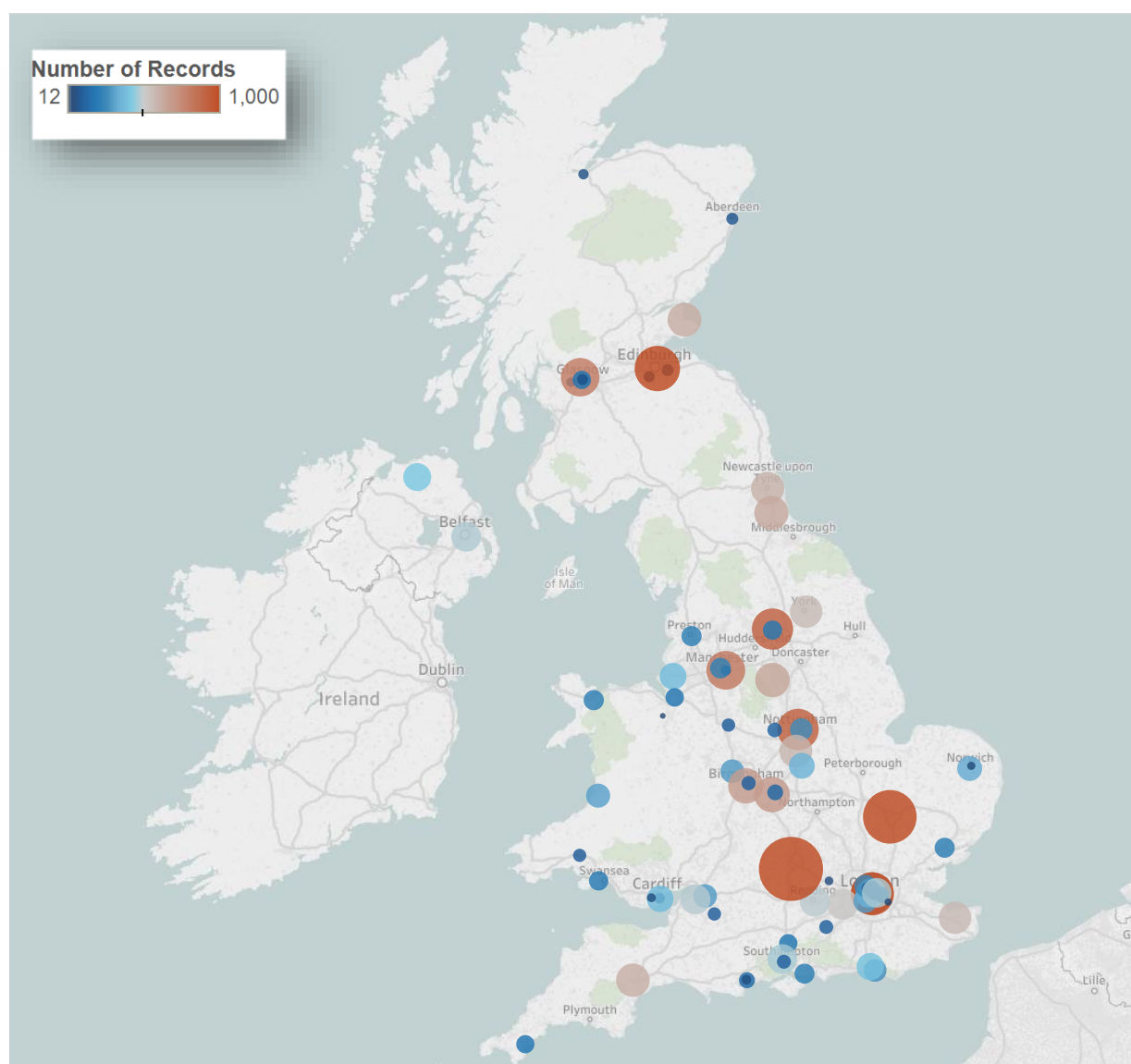
## 6 Academic indicators contained in the REF2014

The REF2014 also contains data that are specific to academic interests, either in terms of the subjects and kinds of books written or information that reflect on the REF process itself such as double weighting or date of publication.

### 6.1 The geographic distribution of universities and the volume of books they submitted

The heatmap shown in Figure 8 illustrates the geographic distribution of universities and the volume of academic books submitted to the REF2014.

Figure 8: Geographic distribution of universities and the volume of academic books they submitted to REF2014



This heatmap is available online as a map-based dataset that allows for more detailed interrogation including being able to select an individual institution to see which books (including its bibliographic records) were submitted from that institution by subject panel.

The online version is available at: <https://public.tableau.com/profile/abof#/>

Figure 9: Distribution by institution and subject panel of books submitted to REF2014 (where total number of books >100)

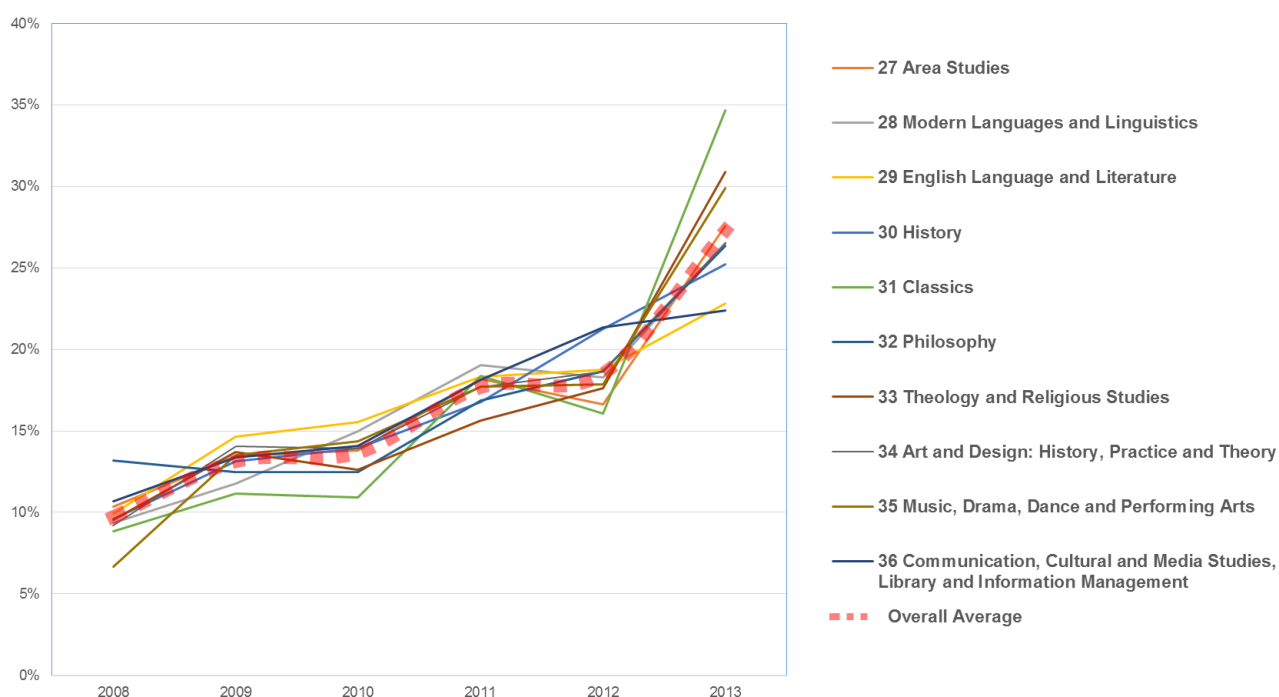
Institution	Area Studies	Modern Languages and Linguistics	English Language and Literature	History	Classics	Philosophy	Theology and Religious Studies	Art and Design: History, Practice and Theory	Music, Drama, Dance and Performing Arts	Communication, Cultural and Media Studies, Library and Information Management	Total
University of Oxford	55	89	74	117	73	35	48	4	16		511
University of Cambridge	18	75	51	89	47	34	21		9		344
King's College London		33	49	32	36	9	41		35	10	245
University of Edinburgh	10	27	26	63	20	9	31	37	10		233
University of Nottingham	28	43	44	26	22	3	16	11	11	14	218
University of Birmingham	5	44	42	55	31	5	14	6	15		217
University of Exeter	14	28	73	48	18		15		12		208
University of Warwick		39	73	35	14	6		8	33		208
University of Leeds		55	29	33	6	6	11	16	25	16	197
University of Manchester		48	42	18	17	6	14	13	28		186
University of St Andrews		21	39	39	18	16	23	16	14		186
University College London	17	46	37	34	15	4	7	13		5	178
University of Glasgow	4	27	46	35	9	5	12	9	6	20	173
University of Kent		23	38	33	18	10	7		32		161
University of Durham		22	42	19	18	11	30		4		146
Queen Mary University of London		45	40	39					19		143
University of Southampton		27	32	43		2		21	12		137
Royal Holloway, University of London		26	35	29	7				29	10	136
Newcastle University		23	49	24	10			3	13	12	134
University of Sheffield	5	19	47	31		6	6		7	5	126
University of York		5	46	29		7		25	14		126
Lancaster University			51	21			22	24			118
University of Bristol		25	13	19	14	8	7	9	15		110
Queen's University Belfast		20	47	26					15		108
Cardiff University		15	28	17		5	14		9	18	106
University of East Anglia	9		33	33		5		15		8	103
University of Liverpool		22	34	23	9	6			4	5	103

The distribution in Figure 9 does not correlate in any obvious way with the REF2014 results<sup>18</sup> in terms of research excellence for outputs or research excellence in these subject panels. The institutions listed here correlate strongly (>95%) with the top 20 ranked Arts and Humanities universities in the 2014 university rankings for the Times Higher Education World University Ranking<sup>19</sup> or the QS World University Rankings<sup>20</sup>. However, there is no exact correlation (outside of Oxford and Cambridge) with ranking and book submission volume or proportions per academic – i.e. the volume of books submitted to REF2014 appears to relate strongly to a higher university ranking<sup>21</sup> but not to the exact positioning or order of precedence. It may provide some clearer meaning within each institution as a comparator to peers because of internal “calibration” exercises or the deeper assessment of a scholarly association.

## 6.2 Date of Publication

In the final year before the census date for the REF2014 an average of over 27% of books were published. The trend shown in Figure 10 is clear with more books published year on year from the relative low of 2008 through to the peak year of 2013. This effect is not confined just to books; with the average across all research output types being ~25% in the final year and increasing year on year from ~10% in the first year. Thus, there is a clear effect of the hard deadline of REF on when books are published. The back loading over the 5 year period with a last year rush will have significant effects upon capacity: for publishers, editors, peer review and academics alike.

Figure 10: Date of publication for books per subject area submitted to REF2014



There is a clear pressure on academics to publish in advance of the REF deadline. The system in place during REF2014 was that research outputs followed the academic and there was

<sup>18</sup> <http://results.ref.ac.uk/>

<sup>19</sup> <https://www.timeshighereducation.com/world-university-rankings/2014/world-ranking>

<sup>20</sup> <http://www.topuniversities.com/university-rankings/faculty-rankings/arts-and-humanities/2014>

<sup>21</sup> With the exception of the University of Nottingham in 2014.

selective submission of research active persons. Thus, it could be argued that there was a direct correlation between the research outputs of an individual (rather than a research group) and their economic value to the host university. In the recommendations made by the Stern Review outputs would remain with the host university wherever the researcher resides and all research active personnel would be submitted. It is therefore possible to imagine that the trends in date of publication will change to reflect this. The pressure of a census deadline is always likely to create an upsurge in publications, but maybe the year after the REF results will also be high. This may be a result of academics holding onto outputs as a response to more universities shifting significant research group investments (and recruitment) to that period to ensure the return on investment for following REFs. It is likely that the effect of swifter publishing schedules, digital formats driven by open access mandates, more university presses and the growth of shorter forms<sup>22</sup> will give academics (particularly senior academics) slightly more autonomy over when they are published.

The REF2014 data does not indicate the average time a book (or other output) takes from submission to publication. Publishing production processes and particularly peer review are unlikely to get significantly faster in the near future. There is room for further research on the production times from submission onwards. However, the REF cycle will remain a defining deadline that will skew academic publishing in the UK.

### 6.3 Double-weighting of books

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The REF2014 guidance<sup>23</sup> stated the following process for defining research outputs as being worthy of double-weighting:

“The sub-panels recognise that there will be cases where the scale and/or scope of a research output required a research effort equivalent to that required to produce two or more single outputs and that may, in some cases, have limited the ability of an individual researcher to produce four substantial outputs within the assessment period. The sub-panels want to recognise and double-weight such outputs in the assessment; in other words for them to count as two outputs both in a submission and in the calculation of the outputs sub-profile.”

The criteria were detailed as:

- The generation of a particularly extensive or complex concept or thesis.
- The collection and analysis of a considerable body of material.
- The use of primary sources which were especially extensive, complex or difficult to access.
- The presentation of a critical insight or argument which was dependent upon the completion of a lengthy period of data collection.
- The production of a research output which was contingent upon the completion of particularly complex and extensive period of workshop/studio practice.

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<sup>22</sup> Shorter forms are a growth area in academic publishing with authors encouraged to publish at lengths of between 25,000 and 50,000 words. The Palgrave Pivot is an example of this new area of growth.

<sup>23</sup> REF2014 Part 2D Main Panel D criteria

[http://www.ref.ac.uk/media/ref/content/pub/panelcriteriaandworkingmethods/01\\_12\\_2D.pdf](http://www.ref.ac.uk/media/ref/content/pub/panelcriteriaandworkingmethods/01_12_2D.pdf)

The Royal Historical Society<sup>24</sup> reports that 97% of all requests for double-weighting in its panel were successful. However, as Table 2 shows the proportion of books requested for consideration of double-weighting was remarkably low<sup>25</sup> with the overall average ~25.5%.

Table 2: Proportion of books proposed as double-weighted for REF2014, Panel D

REF Subject Panel	Proposed double-weighted as a proportion of books submitted
27 Area Studies	9.40%
28 Modern Languages and Linguistics	18.86%
29 English Language and Literature	22.49%
30 History	48.04%
31 Classics	37.44%
32 Philosophy	38.46%
33 Theology and Religious Studies	24.13%
34 Art and Design: History, Practice and Theory	8.84%
35 Music, Drama, Dance and Performing Arts	20.46%
36 Communication, Cultural and Media Studies, Library and Information Management	10.68%

Several responses given to the consultation informing the Stern Review show strong opinions on double-weighting.

The English Association<sup>26</sup> stated that “deeply-researched books can take 10 or more years to prepare” and that “one mechanism for mitigating potential short-termism of this kind would be to allow greater flexibility in the allocation of additional weighting for research outputs of significant scale and scope” and goes on to recommend an expansion to allow consideration for triple and quadruple weighting in exceptionally justified cases.

The Royal Historical Society in its response encourages more submissions at double-weighting and for retaining the special status of an academic book.

“the pressure for outputs has downgraded the status of the book in several disciplines... The differential weighting of monographs has prevented this in History and other Humanities subjects, and the RHS sees this as essential both to prevent distorting the research process and to reflect the research and scholarship that goes into producing such a substantial piece of work...

A single-authored 80-100,000-word monograph—the norm in our discipline—represents greater productivity than that required in other fields where team based research is the standard mode.”<sup>27</sup>

<sup>24</sup> The Royal Historical Association response to the Stern Review consultation  
<http://royalhistsoc.org/response-stern-review-ref/>

<sup>25</sup> This is surprising considering it was low risk to offer a book as double-weighted. A replacement output could be submitted for those cases where double-weighting was refused.

<sup>26</sup> The English Association response to the Stern Review consultation  
<https://www2.le.ac.uk/offices/english-association/news-1/stern-ref-review>

<sup>27</sup> The Royal Historical Association response to the Stern Review consultation  
<http://royalhistsoc.org/response-stern-review-ref/>

The British Academy in its response<sup>28</sup> emphasized the value of the book and double-weighting:

“In many humanities disciplines, as well as some social science disciplines such as law, the monograph is the career-defining output. The Academy is concerned that the in-depth, innovative and disruptive research that is necessarily communicated through monographs is being discouraged by the REF process. For this reason, the double-weighting of monographs should be encouraged, but with essential regard for cross-panel consistency.”

It is notable that whilst these strong opinions were expressed in the consultation that the Stern Review gives double weighting hardly any coverage at all. The Synthesis of Responses report doesn't mention it at all and the Review final report itself mentions it twice in passing. Once in a footnote: “We anticipate that certain kinds of outputs will carry double weight, as in REF2014” (p.19) and later in reference to interdisciplinary research outputs “If there continues to be a discrepancy between the proportion of interdisciplinary research undertaken and that submitted to the REF, consideration might be given in future exercises to giving extra weighting to outputs that are strongly interdisciplinary.” (p.29)

In conclusion, double-weighting is of great significance in arts and humanities but relatively ignored in the policy debate (as evidenced by Stern). As such, in the next REF a much greater proportion of book oriented research outputs need to be proposed for double-weighting. Otherwise, the arts and humanities community may lose this important recognition of the special position of books in scholarship under the pressure of indifference.

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<sup>28</sup> The British Academy response to the Stern Review consultation  
<http://wonkhe.com/wp-content/uploads/2016/04/British-Academy-Full-Response-Lord-Sterns-Review-of-REF.pdf>

## 6.4 Language use in books submitted to the REF2014

The British Library data analysis allows for an assessment of primary and secondary languages as recorded in the bibliographic record. A 'primary' and 'secondary' language is assigned and listed in the record according to the order of their predominance in the text. This does not mean the text is wholly in that language but reflects the largest amount of that language in the book.

The data on publishers shows that >98% of academic books submitted to the REF2014 were published in the UK, USA and the rest of Europe. Analysis of the languages used in these books shows a similar extreme dominance of English and European languages (see Table 3).

Table 3: Language distribution of books submitted to the REF2014, Panel D

Primary Language	Proportion of books submitted
English	95.55%
French	1.44%
German	1.19%
Spanish	0.46%
Italian	0.43%
Welsh	0.34%
Arabic	0.10%
Other languages found in smaller proportions: Portuguese, Russian, Catalan, Chinese, Irish/Gaelic, Bulgarian, Burmese, Czech, Dutch, Galician, Greek, Hungarian, Japanese, Latin, Serbian and Swedish.	

An investigation of the small number of books identified as primarily non-English language shows a relatively even divide between books entirely in another language (usually a European language) and books reflecting on non-English content/contexts. Scholarly editions are an obvious source of non-English content, especially for older languages such as Latin or Ancient Greek. It is natural to assume the remainder would be mainly distributed in Modern Languages, but there are significant non-English books (considering the small number overall) in subjects such as Area Studies; Philosophy; Theology and Religious Studies; and Music, Drama, Dance and Performing Arts where the books are specifically written and intended for a non-English audience.

Many scholarly books in the study also record a secondary language. Table 4 shows all the books recorded as having a secondary languages as a proportion of the books submitted primarily in English. These are a small minority of all books so this table mainly shows the spread of languages that are considered in the scholarly literature. These books are thinly distributed across most subject areas, but there is a very high proportion of scholarly editions for the older languages listed.



Table 4: Secondary language distribution of books in English submitted to REF2014, Panel D

Secondary Language Recorded	Proportion of books in English with a secondary language recorded
French	22.52%
German	19.22%
Latin	18.02%
Greek, Ancient (to 1453)	7.21%
Italian	6.91%
Spanish	5.41%
Welsh	3.60%
English, Middle (1100-1500)	2.10%
Irish	2.10%
English, Old (ca.450-1100)	1.80%
Gaelic	1.50%
Romance languages	1.20%
Other languages found in smaller proportions: French, Old (842-ca.1400); Greek, Modern (1453-); Russian; Portuguese; Scots; Tibetan; French, Middle (ca.1400-1600); Galician; Hebrew; Hittite; Norse, Old; Official Aramaic (700-300 BCE); Persian; Provençal, Old (to 1500); Romany; Semitic languages; Ukrainian; Xhosa; Yoruba	

Investigation of the associated publisher data suggests that the long list of specialist publishers is heavily represented by books with broader linguistic content or much wider regional emphasis than English. Specialist publishers are important to scholars seeking to publish in a diversity of languages and regional contexts.

## 6.5 Subject coverage breadth and interdisciplinarity represented by books

The British Library data analysis allows for an assessment of the primary subject content as defined by the Dewey Decimal Classification (Dewey) assigned in the bibliographic records recovered for the books submitted. The Dewey Decimal classes are structured around ten main classes<sup>29</sup> covering everything in its classification scheme. Each main class is further structured into ten hierarchical divisions, each with another ten sections of increasing specificity.

This analysis of all the REF2014, Panel D submitted books found by The British Library restricted itself to the ten hierarchical divisions within the ten main classes and found books in every one of these 95 divisions. Many books fell into multiple Dewey classifications at the same time. This demonstrates the wide breadth of subject coverage existing in these scholarly

<sup>29</sup> Class 000 – Computer science, information & general works  
Class 100 – Philosophy & psychology  
Class 200 – Religion  
Class 300 – Social sciences  
Class 400 – Language  
Class 500 – Science  
Class 600 – Technology  
Class 700 – Arts & recreation  
Class 800 – Literature  
Class 900 – History & geography



books. It also indicates how often books in the Arts and Humanities are interdisciplinary in nature. Books submitted to any subject panel of any future REF exercise will struggle to neatly fall into subject silos, however constructed.

The subject scope, language range and country coverage found in the REF2014 dataset indicates that the research agendas of Arts and Humanities scholars should be capable of responding strongly to the Global Challenge Research Fund<sup>30</sup>. These books, as submitted to the REF2014, are a clear demonstrator of underlying cross-disciplinary and interdisciplinary research strength across the UK.

Figure 11 shows, for each subject panel, the percentages of books within each Dewey classification<sup>31</sup>.

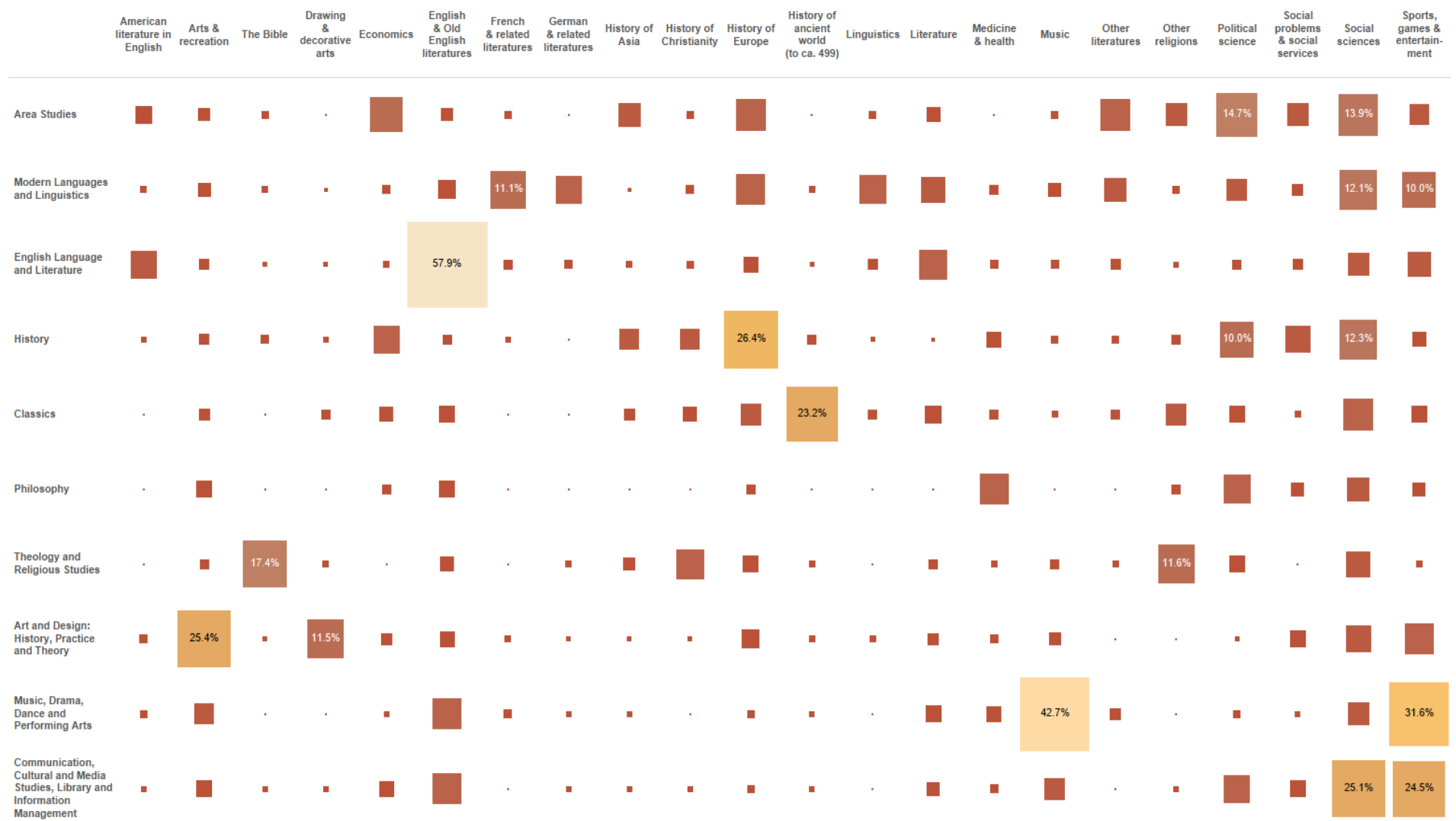
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<sup>30</sup> "The Global Challenges Research Fund (GCRF) is a £1.5 billion fund announced by the UK Government. The Fund will address the complex global challenges UK research teams will deliver projects that will improve the economic prosperity and quality of life of people in developing nations. The Fund will tackle global problems such as conflict and violence, respect for human rights, and climate change."

<http://www.ahrc.ac.uk/funding/internationalfunding/the-global-challenges-research-fund/>

<sup>31</sup> The selection has been limited to proportions greater than 1% of the total. Otherwise, due to the very wide coverage of the subjects written upon there would be too many subjects to meaningfully visualize.

Figure 11: Proportion of books submitted by Dewey Decimal Classification in their subject panel for REF2014, Panel D (≥1% of total only)



## 7 Other factors for future REF and consequences of the Stern Review on books

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Metrics and Open Access are other key elements of upcoming REF exercises that may be reflected upon with regards to this analysis of books previously submitted.

### 7.1 Open Access

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HEFCE are signaling an intention to introduce Open Access for monographs after 2021 to the REF (or its equivalent). There is extensive discussion on this in the consultation document in Annex C<sup>32</sup>. The consultation states:

“In the long term, however, we want to see the benefits that open access has brought to journal articles extended to other research outputs, including monographs.”

Monographs are defined in the consultation with a wider scope than this report covers:

“By monographs we mean authored books, edited books, scholarly editions, book chapters and exhibition catalogues.”

The consultation then sets out several guiding principles for future policy on Open Access monographs:

- a. There are powerful and valid reasons why open access should be extended to monographs and other long-form publications...
- b. There will be legitimate reasons why a monograph cannot be open-access, and we will be flexible about the proportion of monographs submitted to a future exercise that will be expected to meet open-access requirements...
- c. In as far as it is practicable, the version that is made open-access should be academically equivalent to the final published version of record...
- d. The monograph should at least be free to read, and ideally be licensed in a way that gives freedom to copy and reuse the published material...
- e. The monograph should be free to access in its entirety, ideally immediately upon publication...
- f. There should be no requirement that any one particular business model be used to deliver open-access monographs...
- g. Further work is needed to improve the academic acceptability and longterm accessibility of digital books.”

The Stern Review does not address OA monographs. Steven Hill, Head of Research Policy for HEFCE, has thus indicated<sup>33</sup> that this Annex C and the principles contained will very likely be retained in the upcoming REF consultation to be published later in 2016.

The data from the REF2014 does not indicate whether any books were offered as Open Access. There were some digital versions of books and at least one “self-published” book (using Amazon CreateSpace). The average UK retail sales price of the books submitted to the REF2014 was £52.82 (median average = £49.41).

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<sup>32</sup> Funding bodies’ consultation on the next Research Excellence Framework, HEFCE, 4<sup>th</sup> November 2015, available at:  
<http://www.hefce.ac.uk/media/HEFCE,2014/Content/About,HEFCE/Board/Board,papers/2015/November,2015/B15%2083e%20REF%20consultation.pdf>

<sup>33</sup> Correspondence with Steven Hill, 4<sup>th</sup> August 2016.

## 7.2 Metrics

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The Stern Review has much to say about metrics and where they fit within the REF process. Whilst not specifically about books, Stern does point out some pertinent issues. Such as this comment on peer review:

“They argue that, with the exception of some sub-disciplines, metrics capture only some dimensions of output quality. However, applying the ‘gold standard’ of peer review does depend on panels having a very broad range of expertise and sufficient time to analyse each output in detail. At best, peer review is not a perfect ‘measure’” (p. 14)

Generally Stern agrees with the findings of *The Independent Review of the role of metrics in research assessment* and states it is not possible to assess research outputs with quantitative measures alone. However, “judicious” use of metrics is encouraged and recommended:

“Recommendation 4: Panels should continue to assess on the basis of peer review. However, metrics should be provided to support panel members in their assessment, and panels should be transparent about their use.” (p.21)

This assumes that the volume of outputs will be significantly dominated by journal outputs. The metric issues around bibliometrics, citations and impact factors for the Arts and Humanities are exceptional and of special importance. Books are of primary importance in disseminating research for many subject areas.

In response to Stern, the British Academy<sup>34</sup> state on metrics:

“Bibliographic databases do not yet offer a universal level of coverage across the disciplinary spread. In particular, data are lacking on chapters, monographs and research published in languages other than English. Citation practices also differ significantly across different disciplines, in such a way that relying on a citations analysis would be misleading in much HSS research.”

The Royal Historical Association<sup>35</sup> in their response go further:

“In terms of historical scholarship, there are no current measures which provide reliable data, and this is not likely to change given the broad range of types of publications in which scholars publish quality research, including book chapters, websites, and datasets... There are two additional difficulties. The first is that, for historians, books are of primary importance in disseminating research. This was demonstrated in REF2014 where ‘books and parts of books’ were most likely to receive scores of 4\*. There is no way of evaluating this type of output other than through peer review. In a discipline where so many outputs are submitted in book form, either as monographs or as chapters in edited volumes, metrics thus pose a particular problem. Second, the download half-life of journal articles in History—and Humanities articles more generally—is very much longer than it is for the Sciences. This is insufficiently recognized.”

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<sup>34</sup> The British Academy response to the Stern Review consultation  
<http://wonkhe.com/wp-content/uploads/2016/04/British-Academy-Full-Response-Lord-Sterns-Review-of-REF.pdf>

<sup>35</sup> The Royal Historical Association response to the Stern Review consultation  
<http://royalhistsoc.org/response-stern-review-ref/>

### 7.2.1 The REF2014 provides perspectives on metrics

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This study adds further evidence to the sense that bibliometrics remain a very unhelpful means of analyzing books for research excellence.

A starting point is that the ISBN is not a perfect unique identifier for books. A single title may have several ISBNs for variant formats (hardback, paperback, e-book, audio, UK and US editions to mention but a few). In the REF2014 data we have title, publisher, date, and ISBN but lack the authors. The records are very often poorly formed from a bibliographic perspective. There is other useful information that was lacking that would have been useful to identify and analyse a book's performance. Having the ISBNs allows for comparison against massive union catalogues and from there it is possible to receive a full MARC bibliographic record to gain cleaner and more extensive bibliographic data to work with. The British Library supported this activity and were extremely helpful in this regard.

Approximately 2% of books in the REF2014 dataset are submitted without an ISBN. Of those with an ISBN roughly 80-90% will return a record in The British Library's systems and never more than 92% will provide a record despite manual searches of other catalogues or the Web.

The reasons for this may be related to many factors, such as:

- a poorly formed ISBN;
- a typographical mistake in the ISBN used;
- the publisher not registering the title with the ISBN (or re-using ISBNs) so it does not register;
- the publisher using multiple ISBNs for a single title to register different formats and this instance does not match as has been withdrawn as new editions are published; or
- the publisher being so obscure that the book has not been accessioned into any library or union catalogue.

The number of failures is similar to the 10% failure rate for DOI's used in the REF2014 for journal papers. On that occasion, the cost of providing the paper fell back on the University and they had to provide a PDF of the paper rather than it being captured using the DOI. In the case of books for REF2014, these were always supplied by the University submitting. In the REF2014 the quality of the data submitted did not materially affect the assessment of the outputs. However, in any future system that sought to look at metrics, alone or substantially, then the quality of the data would have to be of a much higher grade than previously provided to even identify the output in the first place.

ISBNs would not serve as a reliable means of identifying books for the reasons given above. In addition, even The British Library success rate in identifying a unique book title from the ISBNs provided ranged from 80-91.5%.

The really problematic aspect for a metrics-based approach is that having found a given title then every instance of that title would have to be found for a fair analysis: the e-book, the hardback, the softback, the OA PDF download, the translations etc. The British Library often have 10 format versions of any given title registered in their Legal Deposit catalogue – all of which would have to be assessed otherwise to ensure a fair measure of use and citation. The ISBN does not serve the same purpose as the DOI and does not provide a singular identifier of a book.

It seems also there is no standard way to express parts of the bibliographic records. In the outputs provided by universities for REF2014 there was much variation. For example, Cambridge University Press showing 20+ different variations used by academics. However, even the British Library validated bibliographic data showing 3-4 different variants of this publisher name. To further exemplify, within the Modern Languages there were 447 publishers listed for 1055 books in the REF2014 data but this equated to only 249 genuinely unique publisher names.

As far as can be ascertained from the available data, attempting to assess books using current systems of identification through a purely quantitative method would be nigh on impossible to do fairly or equitably. Only a qualitative method, based on a form of peer review of the actual book materially submitted, would provide a full sense of the quality of a book as a research output.

If the REF moves to Open Access for books, then publishing cost factors alone may well push more books into digital form as seen with some University Press. It is possible that a DOI may also then become a suitably unique and flexible identifier. Digital content, freely available may make citation analysis within books more feasible; but only if there are standardized formats for citations and if citation aggregators/analyzers take on the opportunities offered of such data with greater interest than shown to date.

### 7.3 Impact

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A recent report by Digital Science<sup>36</sup> analyzed the publication patterns in the research used to support or underpin the impact case studies submitted to REF2014. Whilst this report conflates books and book chapters as one category it still provides a clear indicator of the relative importance of books to the Arts and Humanities in supporting impact case studies. The report defines 4 categories and distributes the proportions of underlying research outputs across the impact case studies submitted in Arts and Humanities as:

- Books and book chapters = 40% (3,409 citations found)
- Conference proceedings = 3.9% (334 citations found)
- Journal articles = 38.1% (3,251 citations found)
- Other = 17.9% (1,523 citations found)

Alone these figures may not be surprising but compared with the other Panels there is a strong contrast. Books supporting impact in:

- Panel A = 2.1%
- Panel B = 6.3%
- Panel C = 16.9%

This is further evidence of the importance of books to the Arts and Humanities and demonstrates that books can underpin and support research impact.

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<sup>36</sup> Digital Science (2016) Publication patterns in research underpinning impact in REF2014. A report to HEFCE by Digital Science, London, July 2016.  
Available at: <http://www.hefce.ac.uk/pubs/rereports/Year/2016/refimpact/>

## 8 Conclusions

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This study, by presenting a focused view on books in the Research Excellence Framework 2014, has delivered a range of results that in many ways are not unexpected or controversial to those well versed in scholarly publishing or academic metrics. What this study does provide is empirical evidence to support or contest previously held experiential perspectives. By covering the whole REF2014 and focusing in on Panel D for Arts and Humanities there is a depth of data not previously investigated for this purpose. The results of this study will be of use to: policy makers; academics; publishers, editors and publishing organizations; university decision makers and libraries.

The 8,513 books submitted to the 2014 REF across the Arts and Humanities (Panel D) represent a small proportion of all the academic books published in the same census period (2008-2013). For the 1,180 uniquely identified publishers/imprints for those books submitted it is unlikely that the REF itself provides any significant motivation to their publishing business models. Only 39 of those 1,180 publishers had 20 or more books submitted, but those few publishers delivered 61.4% of the total volume (Figure 4). The key players (from a REF perspective) are represented by the top ten most submitted publishers in terms of volume and represent 46% of the books submitted (3,926 books).

The REF submissions simultaneously demonstrates an ecosystem with a few dominant publishing houses existing with a varied, diverse and disparate set of publishers. Across all subject areas the overall average proportion of unique publishers with a single book submitted is 60% (Table 1). These single book submitted publishers are by no means only small or medium sized publishers; the volume of books submitted may represent that these publishers core market is not represented by the REF2014 Panel D coverage and scope. There is insufficient evidence in the REF2014 data to suggest that the size of the publisher or the volume of titles published that end up being REF submitted are an indicator of the scholarly importance, significance or value of those books to the Research Excellence Framework. It is safe to conclude that in the future academics will continue to need publishers of all shapes and sizes to cope with the scope, coverage, reach, significance and intellectual discourse represented by their research and the scholarly dissemination model encouraged by the REF (or any equivalent process).

Scholarly needs should be the key motivating factor that drives future scholarly book publishing rather than publishers' business models. The REF in itself has too small an impact upon the book publishing market (as opposed to the journal market) to drive significant change or adaptation in publishing. However, for UK scholars the REF is a very large motivating force for the adoption of certain modes of scholarly publishing and most specifically for Open Access. Clearly, without the RCUK OA mandates for research outputs/data or the HEFCE OA mandate for the REF then much less volume would be made available in this mode. The likelihood that in the long term (post REF2021) HEFCE will extend the OA mandate to include monographs (Section 7.1) will have a greater effect on how scholars publish and thus on the services and requirements they expect from publishers.

University Presses are likely to remain important participants in shaping the future of the academic book. 11 out of the 20 top publishers by volume submitted to the REF2014 were a University Press. Approximately 11% of all the publishers found were a University Press, with a majority based in the USA. The role of University Presses in the UK is likely to be critical in adaptation to pressures created by REF requirements; not least because their mission and business models will be more closely tied to UK university measures of success including the

REF. Whilst some of the major publishers listed in the REF2014 have since merged or been taken over (therefore narrowing the industry at the top) there has also been a growth in new University Presses since 2014 widening the opportunities for scholars to publish in these modes. It is notable that University Presses in the USA are being actively encouraged to innovate in this space or to adopt OA models via funding from bodies such as the Andrew W. Mellon Foundation. Whilst not inspired by the needs of the REF these innovations will assist UK academics to respond to the pressures to publish.

The Stern Review and the next REFs will affect scholarly book writing and dissemination in a number of areas. There is a clear pressure on academics to publish in advance of the REF deadline. Whatever the effects of the recommendations, especially around mobility of outputs, the pressure of a census deadline is always likely to create an upsurge in publications. The implementation of Stern would likely lead to only slight differences to the dates of desired publication. The importance of double weighting for books in the REF and their value inside an institution for its REF submission is likely to be increased by a system that allows some level of internal trading of outputs to reach the desired number of outputs per academic submitted.

The key importance of interdisciplinary approaches to research is emphasized by the Stern Review recommendations. Research outputs and the impact measures associated with them will be expected to highlight their interdisciplinary credentials in future REF exercises. This interdisciplinary focus is reflected also in RCUK funding programmes such as the Global Challenge Research Fund. The subject coverage of Arts and Humanities books, as submitted to the REF2014, are a clear demonstrator of underlying cross-disciplinary and interdisciplinary research strength across the UK. The future of the academic book should reflect upon how scholarly publishing can best respond to the increased incidence of interdisciplinary research outcomes and how to disseminate to an ever wider and more disparate audience.



**Appendix A: Research Output Types Totals and Proportions by Units of Assessment in REF2014, Panel D**

Output Code	Output Type	Area Studies		Modern Languages and Linguistics		English Language and Literature		History	
		27 Totals	27 Proportions	28 Totals	28 Proportions	29 Totals	29 Proportions	30 Totals	30 Proportions
A	Authored book	262	15.20	760	15.41	1678	24.24	1320	20.53
B	Edited book	53	3.07	238	4.83	397	5.73	290	4.51
C	Chapter in book	414	24.01	1397	28.33	2026	29.26	1815	28.22
D	Journal article	975	56.55	2380	48.26	2472	35.71	2832	44.04
E	Conference contribution	4	0.23	44	0.89	11	0.16	20	0.31
F	Patent/published patent application	0	0.00	0	0.00	0	0.00	0	0.00
G	Software	0	0.00	0	0.00	1	0.01	0	0.00
H	Website content	1	0.06	9	0.18	25	0.36	14	0.22
I	Performance	0	0.00	2	0.04	38	0.55	0	0.00
J	Composition	0	0.00	0	0.00	3	0.04	0	0.00
K	Design	0	0.00	0	0.00	0	0.00	0	0.00
L	Artefact	0	0.00	0	0.00	0	0.00	0	0.00
M	Exhibition	1	0.06	1	0.02	4	0.06	1	0.02
N	Research report for external body	2	0.12	4	0.08	2	0.03	3	0.05
P	Devices and products	0	0.00	0	0.00	0	0.00	0	0.00
Q	Digital or visual media	0	0.00	5	0.10	10	0.14	2	0.03
R	Scholarly edition	4	0.23	57	1.16	139	2.01	47	0.73
S	Research datasets and databases	0	0.00	9	0.18	6	0.09	13	0.20
T	Other form of assessable output	1	0.06	8	0.16	98	1.42	16	0.25
U	Working paper	7	0.41	18	0.36	13	0.19	58	0.90
		1724		4932		6923		6431	

Output Code	Output Type	Classics		Philosophy		Theology and Religious Studies		Art and Design: History, Practice and Theory	
		31 Totals	31 Proportions	32 Totals	32 Proportions	33 Totals	33 Proportions	34 Totals	34 Proportions
A	Authored book	284	20.49	243	11.18	391	25.10	590	9.33
B	Edited book	125	9.02	25	1.15	63	4.04	230	3.64
C	Chapter in book	517	37.30	525	24.16	492	31.58	1133	17.92
D	Journal article	401	28.93	1344	61.85	579	37.16	1657	26.21
E	Conference contribution	5	0.36	2	0.09	6	0.39	198	3.13
F	Patent/published patent application	0	0.00	0	0.00	0	0.00	22	0.35
G	Software	0	0.00	0	0.00	0	0.00	5	0.08
H	Website content	8	0.58	6	0.28	2	0.13	31	0.49
I	Performance	0	0.00	0	0.00	0	0.00	119	1.88
J	Composition	0	0.00	0	0.00	0	0.00	18	0.28
K	Design	0	0.00	0	0.00	0	0.00	68	1.08
L	Artefact	0	0.00	0	0.00	0	0.00	675	10.68
M	Exhibition	1	0.07	0	0.00	0	0.00	1131	17.89
N	Research report for external body	0	0.00	0	0.00	0	0.00	38	0.60
P	Devices and products	0	0.00	0	0.00	0	0.00	19	0.30
Q	Digital or visual media	0	0.00	0	0.00	2	0.13	204	3.23
R	Scholarly edition	21	1.52	5	0.23	6	0.39	6	0.09
S	Research datasets and databases	2	0.14	1	0.05	3	0.19	3	0.05
T	Other form of assessable output	7	0.51	1	0.05	9	0.58	170	2.69
U	Working paper	15	1.08	21	0.97	5	0.32	4	0.06
		1386		2173		1558		6321	

Output Code	Output Type	Music, Drama, Dance and Performing Arts		Communication, Cultural and Media Studies, Library & Information Management	
		35 Totals	35 Proportions	36 Totals	36 Proportions
A	Authored book	461	10.86	488	13.88
B	Edited book	170	4.00	97	2.76
C	Chapter in book	873	20.56	811	23.06
D	Journal article	1264	29.77	1845	52.46
E	Conference contribution	41	0.97	49	1.39
F	Patent/published patent application	2	0.05	0	0.00
G	Software	4	0.09	3	0.09
H	Website content	19	0.45	6	0.17
I	Performance	324	7.63	3	0.09
J	Composition	638	15.03	6	0.17
K	Design	3	0.07	0	0.00
L	Artefact	21	0.49	9	0.26
M	Exhibition	48	1.13	23	0.65
N	Research report for external body	11	0.26	33	0.94
P	Devices and products	1	0.02	2	0.06
Q	Digital or visual media	165	3.89	88	2.50
R	Scholarly edition	58	1.37	5	0.14
S	Research datasets and databases	6	0.14	10	0.28
T	Other form of assessable output	132	3.11	33	0.94
U	Working paper	5	0.12	6	0.17
		4246		3517	

## Appendix B: Complete list of publisher names found in the Panel D of REF2014

A & C Black	Aracne	Belles Lettres
A Mondadori	Aracne Editrice	Ben Madigan Press
Aalto University Press	Aragno	Beogradski centar za ljudska prava
Abacus	Arc Publications	Berg Publishers
Abingdon Press	Archaeopress	Berg Publishers/The Victoria & Albert Museum
Abrams Academic	Archetype	Bergen Academy of Art and Design
ABRSM	Argyll Publishing	Berghahn Books
Abya-Yala	Aris & Philips	Bernstein Verlag
Academic Studies Press	Aris & Phillips	Biblioteca Nueva
Academica - Akademska grupa	Arizona Center for Medieval and Renaissance Studies	Biblioteca Virtual Cervantes
Academy of Sciences Press	Armand Colin	Birkhäuser
Acair	Army Records Society	Birli
Acorn Independent Press	Arola Publications	BIS Publishers
Actar Birkhauser	Artangel	Biteback Publishing
Acumen	ARTicle Press	Black Dog Publishing
Adonis & Abbey Publishers	Arts Council of Northern Ireland	Black Lawrence Press
Africa World Press	Arts Editions North	Blackstaff Press
Afterall	Artwords	BlazeVOX Books
Afterall & Koenig Books	Ashgate	Bloodaxe Books
Afterall/MIT Press	Ashgate/Hakluyt Society	Bloomsbury Arden
Ahadada Books	Associated Music Publishers	Bloomsbury Continuum
AHRC Centre for Irish and Scottish Studies	Association des Amis du Centre d'Histoire et Civilisation de Byzance	Bloomsbury Methuen Drama
AK Press	AST Press	Bloomsbury Publishing
Akademie Verlag	Astute Music	Bluechrome
Al Hoash Publishing, Palestinian Art Court	Atlantic Books	Bodleian Library
Alameda	Atlantis	Bodley Head
Alcemi Press	Aufbau Verlag Berlin	Böhlau Verlag
Alexander Verlag	Augsburg Fortress	Bókmenntafræðistofnun Háskóla Íslands
Alinari 24 ORE	Aurum Press	Bompiani
Allen Lane	Ausonius	Bookmarks Publications
Allenheads Contemporary Arts	Australian Scholarly Publishing	Boydell & Brewer
Alma Books	Austrian Academy of Sciences Press	Boydell & Brewer/Britten-Pears Foundation
Almedina	Autograph ABP	Boydell & Brewer/Royal Historical Society
Alta Mira Press	Baglam	Breitkopf & Härtel
Altajir Trust	Baker Academic	Brepols Publishers
AltaMira Press	BAR Publishing	Brepols Publishers/Harvey Miller Publishers
Alyson	Barber Institute of Fine Arts	Bridge House
Amadeus Press	Barbera	Brill Academic Publishers
Amazon Create Space	Barbican Press	Bristol Classical Press
Amberley Publishing	Bärenreiter	Bristol Record Society
American Philosophical Society	Bärenreiter/Societe Jean-Philippe Rameau	British Academy/Stainer & Bell
American University in Cairo Press	Barque Press	British Archaeological Reports
Amsterdam University Press	Bayard Jeunesse	British Film Institute
AMV	Bayerische Akademie der Wissenschaften	British Library
a-n The Artists Information Company	Baylor University Press	British Library/Hendrikson
Anagnórisis	Beautiful Books	British Library/Oak Knoll Press
Anglo-Norman Text Society	Bebra Verlag	British Library/University of Chicago Press
Anthem	Beck	British Museum
Anthem Press	Beethoven-Haus	British Records Association
Aperture Books	Beier & Beran	British School at Rome
Appletree Press	Belknap Press	
A-R Editions		

Broadview Press
Broadway Arts Festival Trust
Brown Walker Press
Buchet-Chastel
Bucknell University Press
Buddha-Dharma Centre of Hong Kong
Building Research Establishment Press
Bulzoni
Burns & Oates
Butterfly
Butterworth-Heinemann
C F Peters
C H Beck
C Hurst and Co Publishers
C Hurst and Co Publishers/Columbia University Press
C Hurst and Co Publishers/University of Chicago Press
Cadmo
Cafe Royal Books
Caffeine Nights
Cahiers du cinéma
Cambria Press
Cambridge Philological Society
Cambridge Scholars Publishing
Cambridge University Press
Camden Arts Centre
Camden House
Campus
Canongate Books
Canterton Books
Capital Decision
Carcenet Press
Cardiff University
Cargo Publishing
Carnegie Publishing
Carocci
Carroll and Graf
Carysfort Press
Cascade Books
Caseroom Press
Catamanus
CB Editions
CDL Press
Celtic Studies Publications
Censorship and Exile Research Association (Miami)
Center for Japanese Studies, The University of Michigan
Central European University Press
Central European University Press/Schlacks
Centre for Advanced Welsh and Celtic Studies
Centre for Anglo-Saxon Studies and Centre for Celtic Studies, University of Aberdeen
Centre for Applied Archaeology

Centre for Languages and Literature, Lund University
Centre for Reformation and Renaissance Studies
Centre for Scottish and Celtic Studies, University of Glasgow
Centre for the Greek Language
Centre for the History and Analysis of Recorded Music
Centro de Estudios Europa Hispánica
CERA
Cesati Editore
Chambéry, Editions de l'Université de Savoie
Champion
Chandos Publishing
Channel View Publications
Chatto & Windus
Chead
Chester Academic Press
Chicken House
Christoph Links
Chronicle Books
Church of England Record Society
Cinnamon Press
Clarendon Press
Classical Press of Wales
Classiques Garnier
Clements Academic
CLEUP
Cló Iar-Chonnachta
Cló Ollscoil na Banríona
Clock and Rose Press
CLUEB
CMCS Publications
Collection de l'Ecole Française de Rome
Collins
Columbia University Press
Comma Press
Common Ground Publishing
Connell Guides
Constable and Robinson
Continuum International Publishing
Contra Mundum Press
Conway Maritime Press
Copy Press
Cork University Press
Cornell Southeast Asia Program Publications
Cornell University Press
Cornerstone Digital
Corsair
Corvus
Council for British Archaeology
Crafts Study Centre
CRC Press
Critical, Cultural and Communications Press
Cube Art Editions

Cultural Democracy Editions
Cumberland and Westmorland Antiquarian and Archaeological Society
Curach Bhán Publications
Cyhoeddiadau Barddas
D K & M N Sanford
Dalkey Archive Press
Dance Books
Dartmouth College Press
Darton, Longman & Todd
David Fickling
Daylight Imprint
DC Books
De Gruyter
Debate
Deborah Charles Publications
Dedalus Books
Dedalus Press
Demos
Department of Anglo-Saxon, Norse and Celtic, University of Cambridge
Deutsches Schiffartsmuseum
Devenir
Dewi Lewis Publishing
Digital Image Archive of Medieval Music
Dix-neuf
Dog Horn Publishing
Domos
DRA Publishing
Dragon Orchard
Drava
Droz
Dublin Civic Trust
Duckworth Overlook
Duke University Press
Early English Text Society
Earthscan
Ebury
Ediciones PAVSA
Ediciones Poligrafa
Edinburgh University Press
Edinburgh University Press/Columbia University Press
Edipuglia
Edition HH
Edition Lumiere
Editions Alphil - Presses Universitaires Suisses
Editions Classiques Garnier
Éditions de L'instant même
Editions de l'eclat
Editions de Paris
Éditions Desjonquères
Éditions du Zèbre
Editions Gallée
Éditions L'Harmattan
Editions Nota Bene
Éditions Robert Laffont

Editions Zoé
Editora Multifoco
Editori Laterza
Editorial Egales
Editorial Tenov
Edizioni del Galluzzo for the Foundation Elio Franceschini
Edizioni dell'Orso
Edizioni ETS
Edizioni Sette città
Edward Elgar Publishing
Edward Gaskell
Edwin Mellen
Edwin Mellen Press
e-flux and Sternberg
Egg Box
Egully.com
Egypt Exploration Society
Einaudi
Eisenbrauns
EJW Gibb Memorial Trust
ELMCIP
Elsevier
Elterwater: Littoral
Emerald Group Publishing
English Heritage
English Heritage/Spoilheap Publications
Enitharman Press
ENS Editions
Epworth Press
Equinox
Ergon Verlag
Erich Schmidt Verlag
Errant Bodies Press
Espasa Libros
Etruscan Books
Eurédit
European Cultural Foundation
Exile Editions
Exorma
F.U.N.E.X.
Faber & Faber
FACHRS Publications
Factum Arte
Faculty Global
Faculty of Islamic Studies, National University of Malaysia
Fagu Wenhua
Fairleigh Dickinson University Press
Farrar Straus & Giroux
Farrar, Straus & Giroux
Fassbaender
Feltrinelli
Ffotogallery
Field Day Publications
Five Leaves
Focal Press
Focus-Abengoa

Fondation Custodia
Fondazione Claudio Monteverdi
Fordham University Press
Foreign Language Teaching and Research Press
Fortress Press
Fountain Publisher
Fountayne Editions
Four Courts Press
Fourth Estate
Frances Lincoln
Francis Cairns Publications
Franco Cosimi Panini
FrancoAngeli
Franz Steiner Verlag
Freight Books
Fruitmarket Gallery
Fyfield Books
Gallery Press
Gallimard
Gandon Editions
General Press
Georgetown University Press
Gerald Duckworth & Co Ltd
Getty Conservation Institute
Getty Research Institute
Gill & Macmillan
Giorgio Bretschneider
Glasgow Centre for Population Health
Global Oriental
Glyndebourne
Glyphi
Gmelin Press
Gollancz
Gomer Press
Gorgias Press
Gower Publishing
Gracewing
Granta Books
Grasset & Fasquelle
Graywolf Press
Greenwich Exchange
Guangdong Renmin Chubanshe
Guardian Books
Gwasg Carreg Gwalch
Gwasg Gwynedd
Gwasg y Bwthyn
Hachette Children's Books
Hackett Publishing
Hamburger Edition
Hamish Hamilton
Hammer
Hampton Press
Happenstance Press
Harlan Davidson
Harper Perennial
HarperCollins
HarperPress

Harrassowitz Verlag
Hart Publishing
Harvard University Center for Hellenic Studies
Harvard University Press
Harvey Miller Publishers
Haus Publishing
Havelock Press
Hayward Publishing
Head of Zeus
Headland Publications
Hearing Eye
Heibonsha
Heinemann
Helle Panke - Rosa-Luxemburg-Stiftung, Berlin
Hendrickson
Henry Moore Institute
Henschel Verlag
Herder
Hesperus Press
Higher Education Academy
Hill and Wang
Historical Publications
Hodder & Stoughton
Hodder Children's
Hodder Education
Holland Park Press
Hong Kong Design Institute New Talents Press
Hong Kong University Press
Hong Kong University Press and Royal Asiatic Society
Honoré Champion
Horas y Horas
Hotshoe Books
Houghton Mifflin Harcourt
HRI Online
Hudson Hills Press
Huia Press
Humanities-Ebooks
Hungarian Cultural Centre
Hutchinson
Hyphen Press
I B Tauris
I B Tauris/Palgrave Macmillan
Iberoamericana Vervuert
Ibidem Verlag
Icaria
ICI Global
if p then q
Ikon Gallery
Il Mulino
il Saggiatore
İletişim
Impact Press
Imperial College Press
Imprensa das Ciências Sociais
Imprensa Nacional-Casa da Moeda

Impressions Gallery
Imprint Academic
Indiana University Press
Indigo Dreams Publishing
Information as Material
Information Science Reference
Ingelby Gallery
InkerMen Press
Insel
Institució Alfons El Magnanim
Institución "Fernando el Católico"
Institut Français de Pondichéry/Ecole française d'Extrême-Orient
Institute for the Study of the Americas
Institute of Classical Studies
Institute of Germanic & Romance Studies
Institute of Historical Research
Instituto Francés de Estudios Andinos/Museo de Arte de Lima & Fondo Editorial del Congreso del Perú
Intellect
Intellect/University of Chicago Press
International Institute for Buddhist Studies
International Institute for Popular Culture, University of Turku, Finland
International Psychoanalytic Books
Intersentia
InterVarsity Press
IOS Press
IPOC
Irish Academic Press
Irish Manuscripts Commission
Istituti editoriali e poligrafici internazionale
Istituto poligrafico e zecca dello Stato
Iter/Centre for Reformation and Renaissance Studies
Iztok-Zapad
Jacana Media
James Clarke
James Currey
James Currey and Weaver
Jan Sramek Verlag
Jessica Kingsley Publishers
Jill Rodgers Associates
Jiuzhou Press
John Benjamins Publishing Company
John Donald
John Libbey Publishing
John Murray
Johns Hopkins University Press
Joker
Jonathan Ball Publishers
Jonathan Cape

Jonathan Cape and the Saatchi Gallery
Journal of Jewish Studies
Journal of Neo-Victorian Studies
JRP/Ringier
Juan de la Cuesta
Juvenilia Press
Kairis Library/Eurasia Publishing
Kakapo Press
Kalamos
Kali Press/Women Unlimited
Kamera Books
Karl Alber
Karnac Books
Karthala
Kehrer Verlag
Kennedy & Boyd
Kent State University Press
Kernos (Centre International d'Etude de la Religion Grecque Antique)
Kingston Press
Kingston University Press
Klartext Verlag
Knives, Forks and Spoons Press
Knopf Publishing Group
Kogan Page
Kohl Publishing
Königshausen & Neumann
Konstanz University Press
Krupskaya
KT Press
Kube
La Part Commune
La Part de l'Oeil
Lagan Press
Lambert Academic Publishing
Lanciano
Landfill Press
Lannoo
Lápix Editores
Larousse
Lars Muller Publishers
Laterza
Laurence King Publishing
Le Bruit Du Temps
Le Giorante del Cinema Muto
Le Mani
Le Monnier Universita
Le Seuil
Left Coast Press
Left Coast Press/University College London Institute of Archaeology Publications
Legenda
Legenda/Modern Humanities Research Association
Leiden University Press
Lembani Press, Lusaka
Leo S. Olschki Editore

Les Belles Lettres
Les Figue Press
Leuven University Press
Lexington Books
Leykam
Liberty Fund
Librairie Philosophique J Vrin
Library of Arabic Literature
Libri Publishing
Lily Publications
LIM Editrice
Lincom Europa
Linen Press Books
Lisson Gallery
Lit Verlag
Little, Brown
Littman Library of Jewish Civilization
Live Art Development Agency
Live Art Development Agency/MIT Press
Liverpool Academic Press
Liverpool University Press
Long Face Press
Louisiana State University Press
LSE
Luath Press
Lucas Publications
Ludicium Verlag
Ludion Editions NV
Lulu publishing
Lund Humphries
LUX London
Lynne Rienner
MACK Books
Macmillan
Manchester Metropolitan University
Manchester University Press
Maney Publishing
Manohar
Maria Pacini Fazzi
Mariscat Press
Mark Batty Publisher
Marsilio
Martin Meidenbauer
Martinus Nijhoff
Martitime Museum & Aquarium Gothenburg
Matthes & Seitz
Matthiesen Verlag
Max Niemeyer Verlag
McFarland
McGill-Queen's University Press
MEARU
Medieval and Renaissance Texts and Studies
Medieval Institute
Melville House
Merlin Press

Merrion
Metasenta
Methuen
Methuen/A & C Black
Metropol
Metropolitan Museum of Art/Yale University Press
Meyer and Meyer Sport
Middlesex University Press
Midsea Books
Milo Books
Mimesis
Minnow Press
Mir
MIT Press
MIT Press/Whitechapel Gallery
Mitteldeutscher Verlag
Modern Humanities Research Association
Modern Humanities Research Association/Maney Publishing
Mohr Siebeck
Morlacchi Editore
Mukogawa Women's University
Multilingual Matters
Multistory
Museo Thyssen-Bornemisza
MV-Wissenschaft
Myriad Editions
Nacional Centro de Arte Reina Sofía
Nakladatelství Bor
Nankai University Press
National Galleries of Scotland
National Gallery Company/Yale University Press
National Library Australia
National Library of South Africa
National Library of Wales
National Museums Scotland
National Museums, Northern Ireland
National Portrait Gallery
National University of Singapore Press
Nauka
Nautilus Forlag
Nestor-Historia
New Academia
New Documents
New Holland
New York University Press
Newnes
Nick Hern Books
Nightboat Books
Nine Arches Press
NMSE Publishing
Nomos
Nordic Institute for Asian Studies
Northcote House Publishers
Northern Illinois University Press

Northwestern University Press
Norwegian Design Council
Nottingham Contemporary
Nottingham Creative Network
Nouvelles Editions Lignes
Novoe Izdatel'stvo
Novoe Literaturnoe Obozrenie
Novus Press
NSU Press
O Books
Oberon Books
Occasional Papers
Octopus Publishing Group
Ohio State University Press
Ohio University Press
Oldenbourg Verlag
Oneworld Publications
Open Book Publishers
Open University Press
Orchard Books
Oregon State University
Orient Blackswan
OSUP
Other Press
Otto Harrassowitz
Overlook Press
Oversteps Books
Oxbow Books
Oxford University Press
Oxford University Press/British Academy
Oxford University Press/The Institute of Ismaili Studies
Oystercatcher Press
PAJ Publications
Palestinian Art Court - al Hoash
Palgrave Macmillan
Palgrave Macmillan/British Film Institute
Pan Macmillan
Papadakis Publishers
Paraclete Press
Parkstone International
Parthian Books
Partizan Press
Pasado y Presente
Passagen
Paternoster Press
Paternoster Press/Regnum Books
Paul Holberton Publishing
Pearson
Pearson Longman
Peepal Tree Press
Peeters
Pen & Sword Maritime
Pen And Sword
Penerbit Universiti Sains Malaysia
Penguin

Penn State University Press
Penned in the Margins
Pensa Multimedia
Perfect Edge
Performance Research Books
Permanent Black
Peter Owen
Peters Edition
Phaidon Press
Philip Wilson Publishers
Philip Wilson/I B Tauris
Photographers' Gallery
Photoworks
Picador
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Pickwick Publications
Pier Arts Centre
Pimlico
Pindrop Press
Pipe Roll Society
Playwrights Canada Press
Plaza Y Valdes Editores
Plumbago
Pluto Press
Pocket Books
Poetry Wales Press
Policy Press
Polis Editions
Politecnico di Milano
Polity Press
Polygon
Pomegranate Press
Pomona
Ponsonby Press
Ponte Invisible/The Poetry Translation Centre
Pontifical Institute of Mediaeval Studies
Portobello Books
Pothole Press
Praeger Publishers
Pre-Construct Archaeology
Prensas Universitarias de Zaragoza
Presses Académiques Francophones
Presses de l'ifpo
Presses de l'Université de Montréal
Presses de l'Université Laval
Presses du Réel
Presses Universitaires de France
Presses Universitaires de Liege
Presses Universitaires de Rennes
Prestel
Preston is my Paris
Princeton University Press
Profile Books
PU Rennes



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Publications of the University of Crete
Publish and Be Damned
Puffin
Punctum Books
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Queensland University Press
Quercus Books
QuiEdit
Quodlibet
Rack Press
Radius Books
Ragged Raven Press
Random House
Rasch Druckerei und Verlag
re.press
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Reaktion Books/University of Chicago Press
Reality Street
Redcliffe Press
Reichert Verlag
Renacimiento
Renaissance Press
Republic of Letters
Research Group for Artists Publications (RGAP)/bookRoom Residenz
Revolver
Reynolds & Hearn
RIBA Publishing
Richard Brome Online
Ricordi
Riverside Architectural Press/The Banff Centre Press
Rizzoli
Roast Books
Robert Hale
Rodopi
Roman Books
Romantic Circles
Rookwood Press
RotoVision
Route Publishing
Routledge
Rowman and Littlefield
Royal Academy of Arts
Royal Academy of Fine Arts, Artesis Hogeschool Antwerp
Royal Cambrian Academy
Royal College of Art/Imperial College London
Royal College of Physicians
Royal Historical Society
Royal Institute of International Affairs
Royal Irish Academy
Royal Scottish Academy
Rubbettino

Rumman Innovative Media Publishing House
Rutgers University Press
Saffron
Sage
Salt Publishing
Samhain Publishing
Samuel French
Sandstone Press
Sansom & Company
SAP Press
Saqi Books
Savoy Books
SAWS Dynamic Library of Wisdom Literatures
Scala Arts & Heritage Publishers
Scala Publishers
Scarecrow Press
Sceptre
Schilt Publishing
Scholars Press
Scholastic
School of Advanced Study, University of London
Schwabe
Science History Publications
SCM Press
Scotforth Books
Scottish Gaelic Texts Society
Scottish Text Society
Scripta Edizioni
Seagull Books
Sean Kingson Publishing
Self Made Hero
Semana de Cine Experimental de Madrid
Seminar Cyfraith Hywel
Sense Publishers
Septentrion Press Universitaires
Seren Books
Serpent's Tail
Seuil
Shanghai Foreign Language Education Press
Shanghai Peoples Publishing House
Shaun Tyas
Shawati
Shearsman Books
Sheep Meadow Press
Sheffield Phoenix Press
Shetland Amenity Trust
Shoestring Press
Siedler
Siedler Verlag
Signal Books
Silvana Editoriale
Simon & Schuster
Sismel
SISMEL/Edizioni del Galluzzo
Skira

Small Beer Press
Smokestack Books
Società Editrice Fiorentina and Manohar
Société de Littératures Classiques
Société d'histoire et d'épistémologie des sciences du langage
Society for Promoting Christian Knowledge
Society for the Study of Medieval Languages and Literature
Society for Theatre Research
Society of Biblical Literature
Society of Dyers and Colourists
Sokhan Publishers
Solar Books
Sonderzahl
Sort of Books
Sound & Vision
Southampton Solent University Press
Southern Illinois University Press
Southern Voices
Special Issue Journal of European Integration History 16.2
Spink
Spire Books
Spring Journal Books
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St Andrews Film Studies
St Bride Foundation
St Jerome Publishing
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St Paul's Parish Church Council
St Vladimir's Seminary Press
Stainer & Bell
Stanford CSLI/University of Chicago Press
Stanford University Press
State University of New York Press
Station Hill of Barrytown
Steidl
Steidl/Edition7L
Steidl/Le Bal
Steiner
Sternberg and Portikus
Sternberg Press
Sternberg Press/SKOR
Stour Valley Arts
Subpress
Suhrkamp
Sussex Academic Press
SVEC
Swedish Science Press
Symbiosis: A Journal of Anglo-American Literary Relations
Syracuse University Press

T&T Clark
Taigh na Teud
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Taylor & Francis
Technische Universität München
Telegram
Templar Poetry
Temple University Press
Templeton Press
Textem
Thames & Hudson
The American Philosophical Society
The Austrian Academy of Sciences Press
The Beagle Works
The Big Potatoes Group
The Bluecoat
The Catholic University of America Press
The Classical Press of Wales
The Collins Press
The Darwin Press
The Edwin Mellen Press
The Egypt Exploration Society
The Everyday Press
The Free Museum of Dallas
The Gallery Press
The History Press
The History Press for the Army Records Society
The Knives Forks and Spoons Press
The Lilliput Press
The Lute Society Music Editions
The National Library of Scotland/Scottish Text Society
The Netherlands Institute of the Near East
The Oxford Bibliographical Society
The Robson Press
The Royal Collection/Harvey Miller Publishers
The Ruskin Library
The Saatchi Gallery
The Scarecrow Press
The Scottish Text Society/Boydell & Brewer
The Selden Society
The Society for the Study of Medieval Languages and Literature
The Warburg Institute
The Wesley Fellowship and Moorleys
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Third Millennium
Three Essays Collective
Tindal Street Press
Transaction Publishers

Transcript Verlag
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Trismegistos
Truman State University Press
Turia + Kant
Turnhout
Twisted Spoon Press
Two Ravens Press
Typical Mundy
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Ugarit Verlag
Umeå School of Architecture
Umuzi
UNESCO-UNEVOC International Centre for Technical and Vocational Education and Training
Unicorn Press
Uniformbooks
Union Books
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Universitat Autònoma de Barcelona
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University of Wisconsin Press, Journals Division
University Press of Florida
University Press of Kansas
University Press of Maryland
University Press of Mississippi
University Press of New England
UnMadeUp
Ut Orpheus Edizioni
V&A Publishing
V&A Publishing/Mapin Publishing
Valancourt Books
Vallentine Mitchell
Van Riebeeck Society
Vanden Broele Publishers
Vandenhoeck & Ruprecht
Vanderbilt University Press
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Verlag Peter Lang
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Větrné mlýny
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Viella
Viking
Viking Society for Northern Research
Village Carols

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Virago Press
Virginia Woolf Society of Great Britain
Visor
Voltaire Foundation
VS Verlag für Sozialwissenschaften
W W Norton & Co
Waanders Uitgeverij
Wageningen Academic Publishers
Walker Books
Wallflower Press
Wallstein
Walther König
Ward Wood
Water Publication
Waterloo Press
Waterside Press
Watts Gallery
Wayne State University Press
Wedgestone Press
Wehrhahn
Weiden & Kennedy
Weidenfeld & Nicolson

Weidenfeld & Nicolson/W W Norton & Co
Welsh Academic Press
Wesleyan University Press
West Midlands Higher Education Association
Westminster John Knox Press
White Horse Press
Widmaier Verlag
Wild Pansy Press/Freud Museum
Wiley
Wilhelm Braumüller Universitäts-Verlagsbuchhandlung
Wilhelm Fink
William B Eerdmans Publishing Company
William Heinemann
Wiltshire County Council Libraries and Heritage
Windgather Press at Oxbow
Windmill Books
Winter Verlag
Wipf and Stock
Wissenschaftliche Buchgesellschaft
Wissenschaftlicher Verlag Trier
Wissner-Verlag
Wits University Press

Witwatersrand University Press
Wolke Verlag
Wolters Kluwer
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Woodhead Publishing
World Scientific
Worlds of the East India Company
Wunderkammer Press
Y Lolfa
Yale University Press
Yale University Press/Clark Art Institute
Yale University Press/Fruitmarket Gallery
Yorick Books
York Medieval Press
York Medieval Press/Boydell & Brewer
Ysgol y Gymraeg, Prifysgol Cymru Bangor
Zdenek Susa
Zed Books
ZEMCH Network
Zentrum fuer Antike der Karl-Franzens-Universitaet Graz
Zero Books
Zhejiang guji chubanshe